

ASPECIAL TRIBUTE TO TRIVID AD & TOBACO

OF TRIVIDAD CARNINAL 1983

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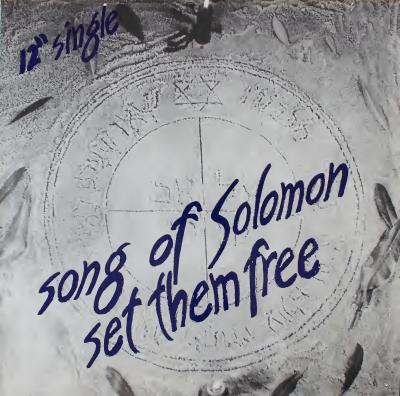
OF TRIVIDAD CARNINAL 1983

Guitar: Jeff Medina Bass: Alex Mosley Drums: "Bugs" Niles Percussion: Victor "Jap" See Yuen Trumpet: Clyde "Mitch" Mitchell Trombone: Curtis Foulkes Saxochone: "Sax" Charles Keypoards: Scott Yahney 8. Vocais: Sweet Sisters

Arranged by Ulvin Belfast Special thanks to Eric Davidson Recorded and mixed at Sound Lab Studios, New York Engineered by Pete Diorio, Mike Potash, and Akilli Walker All music @ 1983 RAM RECORDS, INC. All rights reserved. Cover Design: Robert Lennox

PORTRAIT OF TRINIDAD CARNIVAL 1983 was Produced by Gabriel Williams.







Dear Andley. Here is the record that we Spoke about the other day. On the tape are a few selections from our upcoming album we should be releasing in md - spring that you can pass it in if you don't think you can work with us. The I said we're boiling for management; but we really need someone who understands what wire dong (midance Shai to Song of Solomon

Tell # 718 384-3/80



#### DISC 1

- S UPTOWN ANTHEM NAUGHTY BY NATURE
- d WE GOT A LOVE THANG
- 120bpm 5min 35sec CE CE PENISTON e
  - JUMP 104bpm 5min25sec KRISS KROSS
  - TWILIGHT ZONE
- 13Copm 4min52 sec
- d **CLUB LONELY**
- 124bpm 5min58sec B

1

STROBFLIGHT HONEY 2 BLACK SHEEP

#### DISC 2

- JUMP AROUND 106bpm 4min22=ec HOUSE OF PAIN
- d RHYTHM IS A DANCER \*
- 125bpm 5min27sec e SNAP
- 1 PLIMPSHAKER 104bpm 4minbsec WRECKX'N EFFECT
- S FUNKYTOWN
- 122bpm 4min49sec LIPPS, INC.
- I'M GONNA GET YOU \* d 126bpm Bmin28 sec
- 8 BIZARRE, INC.
- IT'S GONNA BE A LOVELY DAY 2 121bpm 5min41sec SOUL SYSTEM

\*INCLUDES EXCLUSIVE UNRELEASED MIXES OF SNAP'S "RHYTHM IS A DANCER" BY NEIL PETRICONE & LENNY BERTOLDO AND

BIZARRE, INC.'S "I'M GONNA GET YOU" BY MIND WARP

The very first words at X-Mix were "First there was a Promotions, Victor Lee & Tommy Boy Records, Carmen dream...now there is reality." Everyone at X-Mix sends their sincerest thanks to all of you who have made our first year a great success. Without you, all of this would be just a dream and none of this would be reality. Special thanks to: Masspool, Marco Navarra, Joey Carvello & Atlantic Records, John Strazza, John Coppola & everyone at Sony Music, Davey D. Lance Walden & Arista Records, Rick Squillante & Virgin Records, Gary Cannavo, Paul Hutchinson & Imago Records, Ramon Wells, Louie and Aldo at Cutting Records, Jerry Brenner and Carl Strube at Critique, Hosh Gureli, Carey Vance, Sergio Goncalves, Shaye Shulwood & everyone at Warner Brothers, George Hess, Michael Hacker & Great Jones Records, Pellegrino

Cacciatore, Michelle Santorusso, and Mojo at RCA, Bruce Carbone, Tommy Nappi, Mario Rios & Mercury Records, Harry Towers at ZYX, Michael Patt at Jive Records, Bobby Shaw at MCA, Omar Santana, AV8, Lenny Bertoldo, Armand "Todd" Van Helden, Felix Sama, Jason Testa & Chris Matlock, Abdullah Shaikh, Cliff Schwarz, Wendell Edmonds, John Bichao, Bruno & Felix at Boston Beat, Chris Roman, Bloom, Mikey D, special thanks to Leah, T and Flo for puttin' up with the beat, and last but not least. thanks to Eric Anderson, Mike Colby and Damian Paul at WZOU/Boston. And to anyone we forgot, we'll get you next time around. And oh veah...a verv verv verv special thanks to all the X-Mixers out there...keep on pumpin'!!! PEACE.





#### PRL5003



of Columbia Records

#### BLUE ROSE

#### ROSEMARY CLOONEY and DUKE ELLINGTON and his Orchestra

Hey Baby . Sophisticated Lady . Me And You . Passion Flower . I Let A Song Go Out Of My Heart It Don't Mean A Thing (If It Ain't Got That Swing) Grievin' Blue Rose I'm Checkin' Out-Goombye I Got It Bad Mood Indigo

PRL 5003



#### toe-tickling dance music by great popular orchestras





(Hall Of Fame Series) CL 611 - Extended Play B 1957,



Les Elgart and his Orchestra. Cl. 536 - Extended Play B-382, \$-1820



ery James and his Orchester, 655—Extended Play B 177, B-2014



LUNCEFORD SPECIAL Jumme Lunceford and his Orchestra CL 634



The night Duke opened at New York's Cafe Society the room was filled with critics, musicians, and as many of Duke's friends as the place could hold. Johnny Hodges was back in the reed section, Sam Woodyard made the drums talk, and Duke was his usual gracious, eloquent self. The reviews of that opening, from TIME MAGAZINE to DOWNBEAT, called it. the best hand Duke had led in years. The special quality of Ellington that has remained identifiable over thirty years

by Irving Townsend

panded its musical outlook was more than ever exciting, and as always it was a band of individuals, each proud to be with Duke and playing that way. It was on that opening night that plans for this album were set. Billy Strayhorn was a part of the audiena

while the hand itself has matured and ex-

with me and Duke planning to rangements and the changes in the ones that would best show off the unique combination of Roscy and the Duke.

And as we talked about the album it was clearer than ever that Rosemery Clooney was the perfect choice to sing the Ellington songs the way Duke likes them sung. Her long experience as a band singer, her admiration for Ellington and his music, and the special sort of supercharged satin in her voice all qualified her more than any other singer to make this unusual album.

Hey Baby-a slow, swinging Ellington song featuring an exciting Clooney vocal and baritone sax solo by Harry Carney. Sophisticated Lady - featuring a new Strayhorn arrangement for the vocal chorus and a final phrase by five reeds

Me And You-with first chorus trumpet solo by Ray Nance and two great choruses by Clooney.

- Flower-a Billy Strayhorn como feeturing Johnny Hodges and ... Duke.

I Let A Song Go Out Of Mu Heart-an Ellington standard with Clooney vocal and full-band interlude.

It Don't Mean A Thing (If It Ain't Got That Swing)-Rosey takes turns with Johnny Hodges on this up-tempo number. Other soloists are Jimmy Hamilton on tenor sax. Clark Terry, trumpet, and Harry Carney.

Grievin'-one of Duke's most effective songs is beautifully presented by Rosey. Harry Carney, "Cat" Anderson, Paul Gonsalves, and Johnny Hodges are also featured.

Blue Rose-a new Ellington instrumental named for Rosey and featuring her wordless vocal

I'm Checkin' Out-Goombue-an older Ellington composition with a new sound, featuring Clooney, Ray Nance, and Jimmy Hamilton on clarinet.

I Got It Rad (And That Ain't Good)-

another of Duke's classics features Clooney throughout, with striking Strayhorn arranging.

Mood Indigo-a finale and an Ellington standby. Rosey sits in on the first chorus for two trombones, singing with Harry

Carney's bass clarinet. She sings verse and chorus with the Duke, after which Willie Cook solos on trumpet. THE BAND:

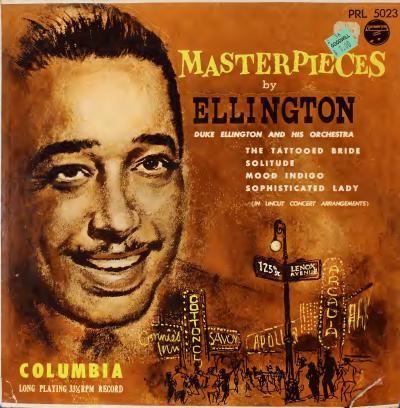
Trumpets - Willie Cook, Ray Nance, Clark Terry, and "Cat" Anderson-Trombones - Gordon Jackson, Britt

Woodman, and John Sanders, Reeds-Johnny Hodges, Russell Procope, Harry Carney, Jimmy Hamilton, Paul Gonsalves.

Drums-Sam Woodyard. Bass-Jimmy Woode. Piano-Duke Ellington. Arrangements - Duke Ellington and Billy Strayborn.

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**ELLINGTON MASTERPIECES** 

3

opening

the

Fond 1 -- The Tattoord Bride (Ellierton) Band 2-Solitude (Delenge-Mulls-Ellington) SIDE 2

Rand I-Mond Indigo (Elliorton-Mills-Birdrd)-Vocal Chorus by Yyonne Band 2-Sophisticated Lady (Mills-Porish-Ellington)-Vocal Chorus- by

DUKE ELLINGTON AND HIS ORCHESTRA

Rarely in popular music does a composition earn the status of a masterpiece. There is so much that is ephemeral, and so much that is worthless, that the few lasting and memorable pieces shine like good deeds in a singularly naughty world, Duke Ellington's contributions to this small galaxy are among the brightest and most secure, and four of the finest have been chosen for this collection. Although in his time the Duke has been responsible for an occasional comet, the best of his work has been such as to inspire the warm admiration and cuvy of other working composers and orchestra leaders, and his place among the jazz immortals bas long heen assured.

Three of the compositions in this group are vintage Ellington from one of his most creative periods. These are "Mood Indigo" of 1931, "Sophisticated Lady" of 1933, and "Solitude" of 1934 "The Tattoord Bride", showing many contemporary influences, dates only from 1950, but, like the others, is completely Ellington in its conception. These recordings, incidentally, were the last made hefore extensive changes in orchestral personnel took place early in 1951. BUT MOST IMPORTANT IN THE CONSIDERATION IMPORTANT IN THE CONSIDERATION OF THE COMPOSITIONS IS THE FACT THAT NEVER BEFORE IL. IE THEY BEEN AVAILABLE AT KUD-LL OTH ON RECORDS. At best, some eight maunts worth of each arrangement has been obtainable for the edification and enjoyment of musicians and public, but the complete, concert-type arrangements that have consistently dazzled Ellington fans have simply been impractive for ordinary record purposes. Thanks to Long Playing records, these great Ellington settings can now be heard at last in their

Even the most casual listenine attests to the fact that Ellington has again and again revised these settings. Not content to let them rest on their original merits, he has added and subtracted, using an eclectic approach (in the better sense of the word) to polish and enlarge them. There is still to be found the supremely mellow sound that is the Ellington trade-mark. There is the almost tangible texture of a solendidly proficient orchestra. There

are still the long-semi-crotic melodic lines. But with all these, there is an added experimentation with harmonics and rhythms that increases the interest of already fascinating music.

Always an innovator, Ellington has clearly selected the best of the present-day trends and worked them into his own musical scheme. The modern thinking of "The Tattoord Bride" echoed again and again in these arrangements of the carlier numbers, broadening their scope as both popular music and as music with recognizable claims to serious attention. Ellington once listed George Gershwin, Stravinsky, Debussy and Respighi as his favourite composers, a significant group of choices to remember in listening to his music. Gershwin, the inspired melodist, also showed a masterly preoccupation with intricate rhythms and meters. Stravinsky, certainly the most important influence in modern classical music, is an experimenter of the first order, continually exploring rhythms and textures in his compositions. Dehussy is the master of Impressionism, refining delicate themes to a gauzy web of articulate grace. And Resnichi, whatever his claims as a composer, was a master of orchestration. These revealing choices give the clue to the hasis of Ellington's music, and to its incontestably immense appeal: melody, rhythm, delicacy and colour.

Moreover, the Ellington orchestras have always been virtuoso groups, capable of superb ensemble playing and inspired solo feats. Through the years, from his initial success in 1927 up to the present, changes in personnel have been infrequent. This has given the group a continuity and a unity that is achieved generally only by the great symphony orchestras. The musical thought has been congenial and general, and has given the orehestra's experiments a group origin and execution that are as polished as they are rare. For the Ellington orehestra has compelled serious musicians to take note. Concerts in Carnegie Hall and at the Metropolitan Opera House have been reviewed by responsible critics, and the orchestra's European fame is of surpassing stature.

Born in Washington, D.C. on April 29, 1899, he carned the name Duke in high school, for his exceptionally neat dress and fastidious manners-Edward Kennedy Ellington took only a few piano lessons, but became proficient enough to acquire a joh as jazz pianist in Washington cafes during the first World War. At the same time, he hecame a member of a large orchestra organized by Russell Wooding to give Sunday night concerts in the wartime capital.

Later, he became the leader of one of Oliver "Doc" Perry's orchestras, and in 1922 he joined Ehner Snowden's Orchestra, where he met trumpeter Arthur Whetsel, drummer Sonny Greer and saxonhonist Otto Hardwick. Next he played with Wilbur Sweatman's hand, and sometimes obtained outside engagements with a five-piece group known as the Washingtonians, including the above-named players, with James Miley as second trumpeter and trombonist Charley Irvis.

In 1926, he moved to New York and began playing at the Kentucky Club with his own orchestra. His fame began to spread, and soon publisher Irving Mills stepped in to foster the growth and promotion of the orchestra. On December 4, 1927, Ellington opened at the then-famous Cotton Club in Harlem, and here the tingling excitement of his music really burst into the limelight. The startling arrangements, the unforgettable originals poured forth in rich profusion, and the orchestra was securely established as one of the great organizations in music, a popular success, and a critical success. This record presents. for the first time in full-length recorded arrangements, four of the finest Ellington scores, typical of the advancement and lively intelligence that the Duke has brought to popular music. Each is genuinely a masterpicce, and each, ohviously, could only have been created by Duke Ellington and his orchestra.

RECORDED DECEMBER: 19, 1950

Piana: Duke Ellington, Billy Strayborn, Savephone: Russel Procope, Paul Gonzales, Johnny Hodges, Jimmy Hamilton, Trumpet: Nelson Wil-Hodges, Jimmy Hamilton, Trumpet: Nelson Wil-liams, Andrew Ford, Harold Baker, Ray Namer, William Anderson, Trombone: Quentin Jackson, Lawrence Brown, Tyree Glenn, Horn: Mercer Ellington, Drums: Sonny Greer, Bass: Wendell Marshall, Vocalist: Yvonne.

COLUMBIA LONG PLAYING 33: R.P.M. RECORD

When necessary clean record with a slightly moist cloth.



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### That Sentimental Gentleman TOMMY DORSEY

Side 1 Song

Song of India: Marie October IT. 1840) Vocal: Frank Sinators and Enul Facult Fake Von (March 26, 1943) Vocal: So Oliver-And the Angels Sing (November 7, 1940) Tumpet: Ziegg Elman-How Am 1 to Know (November 78, 1940) Vocal: Frank Sinators and Band: Heat Wave (April 16, 1943) Vocal: The Sentimentalists Quiet Please (Februsyl 1, 1942) Drums; Buddy Rich.

Side 2.
Sinder 2.
Sinatra's Farewell to Band and Introduction of Dick Haymes The Song Is You 'September 3, 1942' Vocal: Frank Smatura: Daybreak (October 9, 1942, Vocal: Dick Haymes Nandy (April 16, 1943)
Ferridia: February 20, 1941! Fames: Joe Bushlan: Well, 4th Hell Right State of the Party of the Party

Quiet Presse (Februsy) 1, 1982 Drums; 1, 2002 Drums; 2, 2004 of the pean occupies sight from counties should not be all the peans of th

Almost from the very wirt, Tommy Denry's project ment from the very wirt. Tommy Denry's project ment for fronting, and the 17rd stem on summittee hells. It is 15% for the first four year ready academ advances, most effective worsh for striply academ advances, most effective worsh for striply academ advances, most effective worsh for striply academ and the projective lines of the hand of the striply academ and the projective lines of the hand of the striply academ and the great projective and then Zugay Finnas came in to drive the fraue and then Zugay Finnas came in to drive the fraue and the great projective that the striply academ and the striply academ and

that both Pranck and Jo Imerced so well absent useful content of the property of the property

the single world with The Song Is You Not at all in keeping with the flavor of the times is the astonishing level of fidelity to which these diseahave been raised. That is a thing which most of us nowadays take too much for granted, but it is also something a great deal of technical know-how. Your ears will be happy that it had "The most innortant blue of all about these rec-

ords, however is the quality of the native. Though the me in point of them, it maintains to add; and them to maintain to them in maintains to the and fresheese and is marvedown visibly. In 166th, these fresheese and is marvedown visibly. In 166th, these fresheese and them to the point of the second visible and the 166th of the 1

some for being family again, and mails.

Charges with the pile Piley Stander long. "Of all the last family and the last family stander long and the last family and th

an Army-Notee Dame game stands out vividly. A-bout II o'clock, Tommy sat humelf down in the trombone section and before many minutes land passed, that load was roling the sky reuse from passed, that load was roling the sky reuse from the standard of the standard standard standard think for a minute that the famming, the improvisation, the stricing trumpes for trombone or sax breaks were confined wholly to the late hours when the foreign standard to the standard stand

anghors, anythine, anythine it was played, anghors, anythine is an individual to the third in the control of th

For those who care obout such details, and many of use in June of 1940 the Dorsey band was set with the following personate. Translors of the properties, george Arus, Les Jensey, Translors, Ray Linn, Jimmy Blake, Bunny Berigan, Civile Hurley, Reds.; Fred Stulte, Johnny Minco, Hymis Schertzer, Rods.; Fred Stulte, Johnny Minco, Hymis Schertzer,

Paul Mason, Don Lodice Plane: Joe Bushkin Guitar: Clark Yocum Bass: Sid Weiss

Draws: Hoddy McIor years important substitutions were made, at one time or norbore. Zigg Finnan, Clarine Peterson, Shoets Sheecek and Manaje Klein quen indo a Supplement of the Clarine Peterson, Shoets Sheecek and Manaje Klein quen indo on suppleme Actually, 1946-194 were pretty skeady years for the Decey band However be late 1911, Decey, rither in the tradi-

So lact about here is where the announcer night easyling: "And with the muse (night) in four cars, once now in we resrectfully take leave of Tomays easyling: "And with the muse of night in our cars, once and the property of the property o

Auger: Ladies and gentlemen that Sentimental Gentleman of Swing TOMMY DORSEY



#### PRL 5017

Exclusive trade mork

of Columbia Records

#### ALL-TIME FAVORITES BY HARRY JAMES

#### PRL 5017



Ciribiribin Sleepy Lagoon One O'Clock Jump Two O'Clock Jump Made Me Love You Music Makers

The Flight of the Bumble Bee Concerto for Trumpet Don't Be That Way Flatbush Flanagan September Song Sleepy Time Gal



Anyone who, in the late Thirties or early Forties, strolled into a record shop and said "What have you got by Harry James that's new?" must remember the incredible tingle that came from the initial discovery of these performances. Not that the tingle has sub-sided yet, but the first hearing of these alltime favorites was something akin to standing silent on that well-known peak in Darien. For each one of the dozen Harry James favorites included here, there is a score of other equally exciting performances to be chosen from, but these were the records that made Harry and his Orchestra a sensation in those days and were the foundation of a reputation that is still bright and shiny. Of these twelve numbers, only two are from bis fruitful post-war period, the other ten stemming from the great era of big bands.

During that great era, Harry James was one of the biggest stars, and when a sort of Götterdämmerung overtook dance orchestras during the war and in the post-war period, only he and Les Brown beld their groups together against the rising tide of vocalists. Harry James has never been out of the public eye (or ear) and a collection of some of his finest work is in no sense a testimonial or a come-back affair; it is simply a handy compendium of some of the liveliest, sharpest and most exhilarating music ever put

The first national awareness of the James talent came when Harry was sparkplug of the magnificent trumpet section in the Benny the group can be heard in recordings of the Goodman Carnegie Hall Jazz Concert (SL-160 on "Lp" or Set A-1049 on Extended Play), but it was soon obvious that he was hand, and with the Goodman blessing, Harry started out. The first days were rough, and then records like these came tumbling out in profuse succession. Stars like Frank Sinatra, Dick Haymes and Helen Forrest filtered through the band, to reach subsequent stardom on their own, and swing

bistory was made right in front of everyone's eves.

Harry was born in Albany, Georgia, while his parents were traveling with the Mighty Haag Circus, and by the time he was six, Harry bad learned to play the drums. The family moved along to the Christy Brothers outfit, where Harry's father conducted the band, and Harry learned the trumpet. By the time he was ten, he was playing solos, and two years later he began conducting the circus' Number Two band. When he was fifteen, the family retired to Beaumont. Texas, where Harry kept up his music studies in high school and won the State Music Contest. At the same time, he began sitting in with local orchestras, and became well-known as a bandy man to have around-After graduation, he joined Bcn Pollack's orchestra and promptly came up with a song called Peckin' that started a temporary dance craze. News of his talents reached Benny Goodman, who speedily signed him up, and from that time forward it was a simple case of onwards and upwards.

Included here is his theme song, Ciribiribin with a vocal by Frank Sinatra, the languorous Sleepy Lagoon which had been around a long time as salon music until the James version made it an instantaneous pop hit, the in-sinuating You Made Me Love You, a salute to Benny Goodman in the form of Don't Be That Way, and two superb exhibition pieces for Harry's trumpet technique, The Flight of the Bumble Bee (in Harry's own arrangement) and Concerto for Trampel. There are others, too, all of them as fresh and concise as the day they were first heard, and as exciting as only a James performance can be. All-time favorites they are, and models of the finest aspects of American popular

Ciribirthin: recorded November 8, 1939 Sleepy Lagoon: recorded February 24, 1942 One O'Clock Jump: recorded January 5, 1938 Two O'Clock Jamp: recorded March 6, 1939

You Made Me Lore You: recorded May 20, 1941 Music Makers: recorded January 8, 1941

The Flight of the Bumble Bee: recorded February 13, 1941

Concerto for Trumpet: recorded November 30, 1939 Don't Be That Way: recorded October 11,

Flatbush Planagan: recorded January 8, 1941 September Song: recorded November 6, 1947

Sleepy Time Gal: recorded October 13, 1939

Other Columbia Records by Harry James and his Orchestra include:

ONE NIGHT STAND: Ultra • Blues from "An American in Paris" • Mam Bongo • Memphis Blues • The Flight of the Bumble Bee • There They Go • Jackpot Blues • You Go to My Head • Don't Stop • Feet Draggin' Blues • Back Beat Boogie. "Lp" CL 522 • Extended Play Sets B-385 and B-390 TRUMPET AFTER MIDNIGHT: Autumn

Leaves • Judy • The Moon of Manakoora • How Deep Is the Ocean • Symphony • How Deep Is the Ocean - Symphony -Mosnin' Love 4 If I Loved You - I Had the Craziest Dream - Theme for Cynthia - Lush Life - Bess, You Is My Woman - I Never Knew. "Lp" CL 553 - Extended Play Set B-410 (abridged)

Dancing in person with HARRY JAMES at the Hollywood Palladium: Palladium Party Bye Bye Blues • Please Take a Letter, Miss • Bye Bye Bues • Please Take a Letter, Miss Brown • Ain't She Sweet • Sugar Foot Stomp • How Could You Do a Thing Like That to Me • Moonlight Bay • Midnight Sun • Moanin't Now • Flash. "Lp" CL 562 • Ex-tended Play Set B-428 (abridged) SOFT LIGHTS, SWEET TRUMPET: Serenade in Blue • Manhattan • September in the Rain • You Go to My Hend • Autumn

Serenade . Lovelight . That Old Feeling .

If I'm Lucky . Just a Gigolo . Embraceable You • Moonglow • When the Sun Comes Out. "Lp" CL 581 • abridged: "Lp" CL 6207 • Extended Play Set B-296

YOUNG MAN WITH A HORN with DORIS YOUNG MAN WITH A HORN with DORIS DAY: I May Be Wrong • The Man I Love • The Very Thought of You • Pretty Baby • Melancholy Rhapsody • Would I Love You • Too Marvelous for Words • Get Happy • I Only Have Eyes for You • Limehouse Blues With a Song in My Heart • Lullaby of Broadway. "Lp" CL 582 • abridged: "Lp" CL 6196 • extended Play Set B-198

HOLLYWOOD'S BEST with ROSEMARY CLOONEY: You'll Never Know . On the Atchison, Topeka and the Santa Fe . Ruby . It Might as Well Be Spring • Come On-a My House • Over the Rainbow • Sweet Leilani • The Continental • Stella by Starlight When You Wisb Upon a Star • Red Garters
 In the Cool, Cool, Cool of the Evening.
 "Lp" CL 585 • Abridged: "Lp" CL 6224 • Extended Play Set B-319

HARRY JAMES JUKE BOX JAMBOREE: Little Things Mean a Lot . Hernando's Hideaway . Three Coins in the Fountain . The High and the Mighty . The Touch . O. Mein Papa • Ruby • Serenata • Smile • I Need You Now • Oop Shoop • Muskrat Ramble. "Lp" CL 615

TRUMPET TIME: I'll Get By • My Silent Love • Ain't Misbehavin' • Strictly Instru-mental • Trumpet Rhapsody • I'm Always Chasing Rainbows • I'm Beginning to See the Light. "Lp" CL 6044 • Extended Play Set B-182

HARRY JAMES DANCE PARADE: Flash · Back Beat Boogie · Feet Draggin' Blues · Cross Country Jump . Record Session . Sharp a Tack . Jeffrie's Blues . Crazy Rhythm. 'Lp' CL 6088 . Extended Play Set B-277 DANCE DATE WITH HARRY JAMES

Swart Jenny Lou • These Foolish Things • New Two O'Clock Jump • Big John's Special Deeg Purple Squaty Roo. "Lp" CL 6188

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COLUMBIA 33%



RECORDS

# Jule Spots

Side One:
IF I DIDN'T CARE
I'LL GET BY (AS LONG AS I HAVE YOU)
THE GYPSY
I'TS A SIN TO TELL A LIE
MY PRAYER
STREET OF DREAMS
I DON'T STAND A GHOST OF A CHANCE
DON'T GET AROUND MUCH ANYMORE

I'LL NEVER SMILE AGAIN

SIDE TWO:
TO EACH HIS OWN
WE THREE (MY ECHO, MY SHADOW AND ME)
I DON'T WANT TO SET THE WORLD ON FIRE
MAYBE

I COVER THE WATERFRONT

DO I WORRY?

YOU WERE ONLY FOOLING (WHILE I WAS FALLING IN LOVE)
WHEN THE SWALLOWS COME BACK TO CAPISTRANO
ALWAYS

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MCA RECORDS

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# WHAT'S NEW P. SO24 COLUMBIA REGRONS TO SO PRI 5024 REGRONS REGRONS TO

NEW JAZZ FROM TEO MACERO AND BOB PRINCE



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of Columbia Records

TEO MACERO

Heart On My Sleeve

Adventure

24+ 18+ T. C.'s Groove

Sounds of May

with annotations by the composers

PRL 5024



Teo Macero and Bob Prince have two things in magination, and technique to draw upon both There the resemblance ends. The materials they

the same (as will be seen by following their notes on their music, as well as by listening to it), and the use of these materials is often extremely different

"far out"-Marcro, by choice, much more often then Prince II you like this album, thank Teo Macero and Bob Prince. They did all the creative work. If you

-George Avakian

#### Personnel

The Tee Macero recordings were conducted by Howard Shanet, and performed by the following

The Bob Prince recordings were conducted by the composer, and performed by:

the composer, and performed by:
Nick Travs. Al Stewart, Phil Sankel, Jon Eardley
(trumpers). Eddie Bert (trembone). Don Butterheld (tubn), Phil Woods (alse sax), Eddie Wasserheld (tubn), Phil Woods (alse sax), Eddie Wasserheld (tubn), Phil Woods (alse sax), Eddie Wasser(bartlone sax), Harvey Leonard (pinaso), Teddy
Kottic (bass), Der Harris (chrume), and Beb Prince
(vibraphone). The trumpet solo in Suttres is by
Eardley, and tenor sax solos are by Eddie Wasserman.

By TEO MACERO introduction is again used but this time with a fade out at the end.

In the Observable of the Control of

Atonal in certain sections (in other words no clearly defined key center).
 Polymetric (many cross-rhythms heard simul-

 Shifting of bur lines 4 3 4 5 4 4 4 4 4 4 6 6 ctc. Example: clarinet and accordion duet (middle section

Example charact and according due (middle section of part dorses), represent a credit syst an according to the property of a credit syst and according to the group. This happens towards the group to the test admit a recording to the case of the property of the control and provide the credit and pr

ADVENTURE. The word adventure not only serves as a title for this composition but in its meaning says what I believe is a composer's obligation, to seek new avenues of expression; therefore, my contribu-

tion Adventure.

Some of the features of Adventure are:

1. It is an atomal piece (no definite key signature):

2. Shifting of bar lines (this happens in the B section where there is a change in tempo from glow

to fant).

3. A free section so far as the tempo is concerned. Each player plays his own wraton part as he feels it (the tempo of each part was not predetermined).

4. A flythmic improvisation by the temp samphone on a given tone row (only the rhythm is to

brone on a given tone row only the raythm is to be improvined.

5. A blowing section for all the members of the ensemble (such player is given a different set of chords with which to improvise on). These chords are heard simultaneously.

6. There are three main sections—slow, modern and a return to the slow tempo with new material.

and a return to the slow tempo with new material.

HEART ON YN SLEEPEN. The ballad is now five
the traditional ballad (which has regular phrase
for in model exciton, and imadily a regard of the size
hars, and with a definite key or tone center). Hourt
allows not I broadly the best vary to do this way to
report the harmonial. This is all I fit was needed,
receive the harmonial. This is all I fit was needed,
combination of long museud tone cover two twelvetones row and to messed tone rows: two twelvetones row and to messed one rows: two twelvetones row and to messed one rows. I was twelvetone row and to messed one rows. A tone row or series is an arbitrary arranger

A lone row or series is an arbitrary arrangement of the twelve thermatic torses. In working with this plant the series of the series of the series of the spin can use inverted on the row, retrieve periodic re-trieved in the series of the row, retrieved the row right, flowever, I do not use this technique in the work of the series of the series of the row of the series of the flower of the series of the series of the series of the an end in the series of the series of the series of the an end in the series of the s

T.C.'S GROOVE. I wrote this piece with vibist Teddy Charles in mind, since Teddy is always talking of counterpoint modal scales with harmonic flux, jazz improvisation by more than one member all a

group, and the like. To Teddy I dedicate this omposition.

It is primarily a contrapuntal piece with few exptions. These exceptions occur:

1. Where the trumpet has a solo, in the second half

SOUNDS OF MAY is an experiment on my part to see what could be done with combining many plustrian-like voxel line, overtones of the plane, jaxe ensembles (both small and large), changing the combined of the plane of the plane of the combination of these combining of the half-speed cupy with the original track), and finally overdubbing a single alto axxo-phone line to must of the composition. The fellowing comments are further extensions of the above

the above:

1. Agitating the strings of the pisno by use of the 1. Agitating the strings of the pisno by use of the 1. The two done by gently deprending certain keys of the pisno without making any sound, and by playing from the highest tone to the lowest tone, examing the twings to wheat. Only those notes deprended on the attript to wheat. Only those notes deprended on the three citied, removing the ax sounds and keeping only the exhloring overtones of the agitated piano only the exhloring overtones of the agitated piano only the choice of the agitated piano.

strings.

2. Superimposition of voice bines until eight parts had been recorded by one singer. This was done with with the triff entrance of the voice (a parts).

3. Superimposition of the same part, once at normal pred and once at halfspeed. Italieva, the committee of the control product of the committee of the control product of the committee of the control product of the control produ

different parts of the bar, thus creating many meters within a given bar, follows: An Accepting distribution. S. Its form is as follows: An Accepting distribution. S. Its form is as follows: An Accepting distribution. C. Jazz accident (featuring the just qualitation). C. Jazz accident (featuring the just qualitation of the property of the parts of the justice of t

By BOB PRINCE

By BOD PRINCE:

PAINFARE AND AVAITABLY THE in a facine of
twells note passages, total harmonic properties or,
with the passages, total harmonic properties or,
with the signal of the marked the properties of the painter of the passages of the painter of the pain here with the barrians was which replaces them). The rhythm section add straumate emphases by joining the intermittent consider motive. The resolution justi-ecumpletely mancerogeneous and almost timelyes all node even the works a quality of unreviliant and fundacy attraction and confirmation and fundacy attraction and contracting material follows. It develops under terrain to a reminder of the outlier tax motives, must be a superior of the cut-first an amount of must The rightmus nection score joins another con-tracting section consisting of the sax motive neverted to form a variant background for vite sole, "this bulks are to the contraction of the sax motive neverted as form as well as the con-tracting section consisting of the sax motive neverted to form a variant background for vite sole, "this bulks are dynamically and orchestrationally (from two saxes to four, to the eventual lactusion of trumpets) to its peak, at which point it abruptly ends (as did the fan-fare) and returns to a restatement of the quiet opening material of the fantasy. A brief synthesis leads to a coda of muted trumpets based on material of the lantare.

Ianfare.

Formal analysis of the fantasy shows it to be: A B A C A cods, or in roads form. ("A" consists of the early sax motives. (B" is the contrapuntal motive. 'C' is the vibe solo and vamp motive.) GERMINATION is a simple idea whose treatment

GERMINATION is a simple idea whose treatment works on and develops the various elements which form the tune, as well as the introduction. In this arrangement, as in the others, written and improvinational counterpoint is employed in the hope of extending the contragunata excitement of Dixieland to modern juzz cenceptions. In the latter half land to modern jazz cenceptions. In the latter ball of the second chorea, the nite and tenor sax overlap in "chase" and then combine their improvantions in familiat the chorus. The third chorus presents the im-provisations of four alternating trumpets in changing combinations. The hast chorus as a restatement of the tune by the brass, while a centrived improvisation by union saxophones provides contrapuntal interest.

interesting sometities, particularly when combined with saxophomes around above the trumpeds. Although the base figure and evolutionary riff ma-almost entitley in two tomatities. A good example of contrapuntal jazz can be found in the third chorus between the airt of the property of the property of almost all the jazz solos were conceived) and the baritone and layed by Sol Schlinger.

AVAKIANAS BRASILEIRAS is a free com

the contract of the contract o



#### FOR MUSICIANS ONLY Dizzy Gillespie — Stan Getz — Sonny Stitt

First editions have an indefinable character about them that makes them valuable. Ouite often the appellation is a misnomer and actually only serves to whet the appetite all the more and enhance demand. It's this ie ne se quois, more aptly put as "that certain something" that invites attention by others than those with funds and fancy.

It's that way too with music and musicians, for if ever a band of shellac could reasonably be labeled "first or limited edition," this contribution by the Messrs. Getz, Stitt and Gillespie certainly is a valid applicant. And just as the cynics say "seeing is believing," then "music is hearing" seems equally apropos. On the theory that music was meant to be heard, and heard by any individual who chooses to listen, there have been few limited editions of any sort in the phonograph-record industry. Besides, facing up to it, it really isn't good business to limit the talents of such gentry as Stan Getz, Sonny Stitt and Dizzy Gillespie to only a chosen few.

In that respect, the title "For Musicians Only" might also be construed a misnomer. By no manner or means does it signify that only the musician is equipped to understand or appreciate the music contained herein, nor for that matter is the title meant to indicate that the sale should be limited to musicians. Far from it, because when the music is boiled down and the turntable has finally come to a halt, there are few we're sure who would question that this is jazz. a peak of compatibility, unison, inventiveness and imagination seldom expressed by any competent group of musicians.

Getz, Stitt and Gillespie are craftsmen, plainly and simply. They do not perform with reckless abandon nor conversely do they confine themselves by stringent rules and regulations. About the only requisite they do have is a standard they themselves set-perfection. And in the presentation of "For Musicians Only," there's a standard of perfection that can't be characterized by any mere stream of superlatives.

The effort here is to display two basic musical schools of thought, each however intertwined in the rudiments of jazz; swing and improvisation, "Be Bop" and "We" are the infant newcomers, while "Dark Eyes" and "Lover Come Back To Me" might be termed the octogenarians of jazz. Certainly the latter two have been played enough and by as many different groups of musicians as is imaginable. Yet both types of songs have a certain rapport with each other, and more importantly, the musicians have a wealth of rapport that welds the compositions into things of beauty.

Personnel: Dizzy Gillespie, Trumpet; Stan Getz, Tenor Sax: Sonny Stitt, Alto Sax; John Lewis, Piano; Herb Ellis, Guitar; Ray Brown, Bass; Stan Levey, Drums.

The tunes are:

BE BOP

There are few who will deny that Stan Getz, Sonny Stitt and Dizzy Gillespie are among the peers of their profession. Internationally recognized as the top tenor sax man of the 1950's, Stan Getz has continued to sow the musical seeds that reap rewards. Though it's not generally known, Getz started as a musician on bass, later switching to bassoon, and finally to sax. Historically, he's worked with more name bands and great musicians than others his age (30), numbering among them Jack Teagarden, Dale Jones, Bob Chester, Stan Kenton, Herbie Fields, Buddy Morrow, Benny Goodman and Jimmy Dorsey. It was during his service with the Woody Herman band in 1947 though, that Herman's "Four Brothers" sound was formed, the "Brothers" being Getz, Serge Chaloff, Zoot Sims and Herbie Steward (later Al Cohn). Getz is today recognized as one of the first post-war musicians to set a style that has largely been copied and carboned by many other fine musicians.

Sonny Stitt is a veteran disciple of the modernist school, starting with Dizzy in 1946. He's known far and wide as the possessor of great drive, superb individuality and excellent taste in his work. A winner of the Esquire New Star Award in 1947, Stitt has since continued to rate among the upper rung in all music polls. He's equally at home on tenor, baritone or alto sax, though it's alto that he favors in the main and which is heard in this album.

What can be said of Gillespie that truthfully hasn't been said before? Despite the fact that both Gillespie and Charlie Parker are argued about as the progenitors of modern jazz, it's generally recognized that each was interdependent upon the other in shaping the sounds of the new musical era. Gillespie's trumpet style hasn't been carboned simply because it can't be. A well schooled musician, a fine arranger. Gillespie began developing what was later to be known as bop as far back as his work with the swinging Mercer Ellington and Cab Calloway bands in 1939. It wasn't until 1945 however, after working with Benny Carter and Ella Fitzgerald, Charley Barnet, Lucky Millinder, John Kirby and later the big Billy Eckstine band of 1945, that Gillespie and bop began to be a household word. His influence on the sphere of music has been profound and much of the credit for bringing jazz to its present state as an international tour de force can be attributed to him.

"For Musicians Only" is the sort of album that can be enjoyed no matter what mood you're in. It's demanding of attention one moment; casual and relaxed the next; vital and vibrant and equally smooth and sophisticated. We're sure you'll agree.

DARK EYES

THE WINNER dorothy love coates and the gospel harmonettes

THE WINNER - THEY WON'T BELIEVE - CANAAN STOP, TAKE A LITTLE TIME TO PRAY - LOVE LIFTED ME HOW MANY TIMES - SOMEBODY BIGGER THAN YOU AND I IN MY HOME OVER THERE - A PLACE OF REST



#### THE WINNER

### DOROTHY LOVE COATES and the Gospel Harmonettes

Since they began their saction in the deep Southfall of Birmingham, Alabama, twinyshime years ago, Dorothy Love Coates and the Gospel Harmonettes have traveled over this country spreading the gospel in one. Being from the South, their way was not always easy. Their travels were long and hard, and places of their tweet were long and hard, and places of their southern their services of the same places and their services of the same places are served from and far between, but the faith of these six neonle never wavered, and their courage never left hard.

Dorothy Low Coates—worter, arranger, lead-wocalist, and manager of the group, has proven herelf an able general? in the service of the Lord. A truly dedicated undwideal who thinks of the capacity crowds that fill auditoriums, arenas, and churches across this nation, as Cod's sheep that must be fed-Dorothy has not only worn the hearts of millions of music-lovers, and some of the highest homes given any article, but he has won the admiration and respect of her contemporates—seed on the contemporates—seed on t

The team of Dorothy Low Coates and Mildred Miller Howard have wocally given google music lowers one of the greatest recordings ever to touch a turntable. But in this album the Harmonettes are truly at their view, the transport of the properties of the properties. They have reached into the bag of "oldie-goldies," mixed them with the "in-between and the new," and produced "the album" we feel is destined to be their erestest.

Sounding as fresh as they did in the 50's, the Gospel Harmonettes have combined their talents here. And they are presenting in this album, some of the wonderful songs that have already made their career a legend.

Listen to the Christian and the Sinner boast and bet on which of them serves the greater "master" in Dorothy's rendition of the "Winner." Willie Mae takes the vocal and offers help and hope to the wayward by explaining the infinite mercy of God in "How Many

Mildred reaches a new dimension. In a wistful tone that gently tugs the heart, she presents her first solo. And the beautiful woal treatment she gives the old standard "In My Home Over There" is sheer listening

To give the listener a taste of pure "gospel" as it was in the beginning, Dorothy and her sister Lillian team up. They set their sights in the Heavenly sphere where the "angels keep singing and the joy-bells are ringing" as they waxed the ever popular "Canaan."

The surprising voice of Cleo Kennedy turns the tide and starts us back toward the present with a rendition only Cleo could give, "Somebody Bigger Than You and

Tapping into her reservoir of "sout" Dorothy keeps us moving forward with "Love Lifted Mee." We suddenly find ourselves back with the times as she tells us with pain and sorow in her voice—pain that the Prophets of old must have felt when they couldn't get men to repent of their sme—Lord. They Workt Believe Mee." ment with her unique touch on the piano. We predict this one will be going places.

Joe Washington, who served the Gospel Harmonettes as pianist for five years during the 50's, and whose golden touch on the organ has accompanied some of the greatest talent of our time, accompanied the Harmonettes on two of their greatest albums "Till My Change Come" and "The Separation Line." Joe returned to his "girls" (his pet name for the group" in October 1969 and served as organist for that month. While the group was in rehearsal for the recording session for this album, Joe passed from this life in Birmingham, Alabama, on November 5, 1969. But Joe had introduced a song to the group, and although their grief was still fresh when they recorded this album, loe's "girls" recorded his song as a memorial to their wonderful accompanist and dearly beloved friend. Mildred takes the vocal on "A Place of Rest" written by the late and great loe Washington.

"Take A Little Time To Pray" has the rocking beat and the tricky rhythm identified today as "Soul," Delivered in true Dorothy Love style, this song has the heavy ring of the "Now Sound."

In this album Dorothy Love Coates and the Gospel Harmonetters have combined their aristic talents. And they not only thrill the listener with beautiful music, but they are paying tribute to some of the gospel gainst of yesteryear who planted the seeds that became the rocts of gospel. These rocts, carefully cultivated by the control of the control of the control of the control of and branched out into the "Soul" music of rody. Because they are not "jout" artists, but deeply veig-

ious people as well, this talented group, in this album, has done the kind of thing that has endeared them to the heart of America. In true Harmonette style they intended to take us back to the "pure gospel roots," then bring us forward in time to modern-day "Soul."
Listen to this album, and I'm sure you will agree, that's just what they did.

-M. L. Caffey

NASHBORO 7080

Side 1

THE WINNER

IN MY HOME OVER THERE

TRADITIONAL

HOW MANY TIMES
ARRANGEMENT DOROTHY LOVE COAT

SOMEBODY BIGGER THAN
YOU AND I
ARRANGEMENT DOROTHY LOVE COATE

STOP, TAKE A LITTLE TIME TO PRAY

DATES EXCELLOREC MUSIC CO B

Side 2

CANAAN

A PLACE OF REST

THEY WON'T BELIEVE

OROTHY LOVE COATES EXCELLOREC MUSIC CO BA

LOVE LIFTED ME



A GOSPEL PRODUCTION OF SHANNON WILLIAMS Recording WOODEAND SOUND STUDIO CONST PROSE TRANSCER W RABOLD Album Desert DAN OUEST ART STUDIO



### SHERLOGK HOLWES

#### THE SCARLET CLAW

...starring Basil Rathbone and Nigel Bruce







#### SYNOPSIS

The mysterious reappearance on the fog-strouded Canadian marshes of the 100-year-old legendary monster of La Morte Rouge, a village near Quebec, brings great fright to

the townspeople.

The body of Lady Penrose (Gertrude Astor) is discovered in the church vestibule, her throat torn in the manner characteristic of the killer. News of the tragedy is communicated to Lord Penrose (Paul Cavanagh), who is attending a meeting of

the Royal Canadian Occult Society in Quebec.

Sherlock Holmes (Basil Rathbone) and his good friend, Dotor Watson (Nigel Bruce), also present at the meeting, doubt Lord Penrose's theory of psychic phenomena as being the basis of the crimes committed by the murderous La Morte Bouge apparation. Cancelling their return to London, the great detective and Watson visit the seene of Lday Penrose's tragic death.

Holmes seeks information from Sgt. Thompson (David Clyde), town constable, and in searching the treacherous marshes, narrowly escapes ghastly death himself at the monster's hands.

Further clues sought at the tavern of Emile Journet (Arthur Hohl), who lives alone with his beautiful young daughter, Marie (Kay Harding), bring a sense of inexpicable danger, Journet disappears, and deadly strokes are directed in rapid succession at Marie and Judge Brisson (Miles Mander), a retired jurist who lives in mysterious solitude nearby.

Working fast, Holmes contrives a clever trap for the diabolical killer, who is revealed in a startling climax on the marshes. \*Copyright 1980, Leo A Gutman, Inc.



## el alma de los pueblos

Todos los pueblos tienen distintas formas de expresar sus alegrias. Por ejemplo el amor, que es un sentimiento universal, tiene en cada rinconcito de la tierra su manera especial de saber llegar al corazón de la persona amada.

Cuando recordamos el nuestro, lo consideramos más apasionado que los demás por que es el amor de nuestra tierra, es el que vimos florecer en nuestras campiñas y en nuestras ciudades. Es el amor y el alma de nuestro pueblo.

Con la música pasa igual. Ella nos identifica extraordinariamente con el sentir Patrio. Cada melodia que aprendimos desde muy pequeños, aquella que cantabamos al atravesar la vereda o el camino real, aquella que baliabamos abrazados al ser más querido y deseado, la que representó para nosotros Escudo y Bandera, Cielo y Brisa, esa la llevamos muy prendida en nuestros corazones por que ella es el alma de nuestro pueblo.

XIOMARA ALFARO mujer que toda ella es musica y mensale, que con su vo privilegiadas es ha especializado siempre en cantar amorosamente para deleite de nuestros oidos, ha seleccionado en este L.P. un grupo de melodías del más sentido folklore de cada país y ons lo ofrece en bandeja de plata, para de cada país y ons lo ofrece en bandeja de plata, para oprima el corazión y, se produzce esa feliz lágrima oculta del recurso.

Gracias XIOMARA ALFARO, por que recordar es vivir de nuevo,

OSVALDO FARRES

#### LADO A

1. VOY POR EL MUNDO CANTAN-

(Rosendo Rossell)

- 2. ANGUSTIA.
- (Mario Cavagnaro)
- 3. MEJORANAS PANAMEÑAS.
  (R. Benitez · J. Hernandez)
- 4. LA TIERRA DONDE SE NACE
- 5. ARPA
- (Eduardo Serrano)
- +6. POUTPORRI PANAMEÑO
  (Arr: Rafael Benitez)

#### LADO B

- 1. NOSTALGIA MEJICANA
- (Jose Lopez Alavez)
  2. MIS CINCO HIJOS
- 3. PIEDRA Y CAMINO
- + 4. BAILA CATALINO
- 5. YO VENDO UNOS OJOS NEGROS
  - (Tradicional Arr: R. Benitez)

    6. PASIONAL
- (Enrique Espin Yepes)

  1. 7. BESAME MORENITA

(Alvaro Dalmar)

Plano-Producer arregios — RAFAEL BENITEZ
Guitarra — JORGE RENAN
Bajo y custro Vocaciono — CUCHO MARTINEZ
Guitara Electroma — CUCHO MARTINEZ
Trompels — PEPE DURAN
Dums — LENY CALDERON
"umba — MANY RAMOS
Arpa — MAXIMO BRICERO

INGENIERO JOE CYR - VARIETY STUDIO

Arte y Diegramación: MARIO MIRANDA

LPK32615 STEREO

### RAM RECORDS

#### BARON AND THE RAM BAND

© P 1983

**RAM/004A** 

TRINIDAD CARNIVAL

(Gabriel Williams)

### RAM RECORDS

#### BARON AND THE RAM BAND

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**RAM/004B** 

PORTRAIT OF TRINIDAD

(Mighty Sniper)



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(P) 1993

Made in England

KAR00 2' STEREO 45 RPM

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**BARBRA FRANCIS** 



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#### RECORD



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#### MY GUY

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Produced & Arranged By: Blackbeard & Dennis



PERFIDA (Adapted)

PAM HALL



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Brooklyn, New York



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**WENDIS 3034** 

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COME IN A DIS (E. Wilson & P. Hall)

PAM HALL



10 7 10 10 10 1

Made in U.S.A. Brooklyn, New York

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Dist by: Avenue,
Queens, N.Y.

GET YOU GIRL

(W. Morris)
Tony Tuff

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### DISCO 45 UNCLE SAM COUNTRY

(N. PHILLIPS/HARRY JOHNSON)

(c) 1985 Sunset Record (p) 1985 Cari-Blue Music

SIDE A 12" 45 R.P.M. Time: 8.05

Echo Minott
Produced by Big J
Recorded at Harry J. Recording Studio,
Kgn. Jamaica.
Engineer: Sylvan Morris
Made in Jamaica



DISCO 45 NIGHT RIDER (HARRY JOHNSON)

(c) 1985 Sunset Record (p) 1985 Cari-Blue Music

SIDE B 12" 45 R.P.M. Time: 7.20

Ugli-Man Produced by Big J Recorded at Harry J. Recording Studio, Kingston, Jamaica. Engineer: Sylvan Morris Made in Jamaica







Produced by Tad Dawkins Exec. Producers: Tad Dawkins Exec. Producers: Tad Dawkins, Jr. SIDE A

NAME AND NUMBER
(F. McGregor)

FREDDY McGREGOR

Marketed by Reggae Music USA Inc.
Freeport, N.Y. 11520
Under licences from Tad A. Dawkins Esq.

UNAUTHORIZED

U



Produced by
Tad Dawkins
Exec. Producers:
Tad







A MIKEY
"KARAT"
JARRATT
PRODUCTION

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produced by MIKE JARRETT

Side A
Young Africans
(George Narcisse)
Scion Sashay Success





A MIKEY
"KARAT"
JARRATT
PRODUCTION

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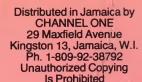
produced by MIKE JARRETT

Side AA
Settle Them A Settle
(George Narcisse)
Scion Sashay Success

## -Hit bourg

CHANNEL ONE RECORDS

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IN MY TIME (Adapted) JJ 234A JENNIFER LAURA



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Made in Jamaica

Prod. by: Lloyd Campbell, Brian Thomas





Side One

GOT TO COME BACK

(D. STEWART)

Tyrone Taylor

Tyrone Taylor

ORDING IS STRICTLY

ORDING IS STRICTLY

Made in Jamaica Prod. by Lloyd Campbell, Brian Thomas





Side

SOLID GOLD

SOLID GOLD
Robbie Lyn

Robbie Lyn

PECORDING IS STRICTLY

ROCK PROPERTY OF THE PROPERTY OF THE







SW-0021



SIDE A

### **CRYING FREEDOM**

(E. D. Robertson)
EULA-LEE

Produced by B. Robertson

# S& SISING RECORDS

SW-0021



SIDE B

**ILL BE YOUR GIRL** 

(E. D. Robertson)

EULA-LEE

Produced by B. Robertson

X-MIX Subscriptions Telephone: 617.661.9640

SIDEONE

33 1/3 RPM



### Project X - DISC ONE



1. Uptown Arthem (4:48/102 bpm) Naughty by Nature/MCA Records X-Mixed by Armand Van Helden

2. We Got A Love Thang (5:36/120 bpm) CeCe Peniston/A&M Records X-Mixed by AV8

3. Jump (5:25/104 bpm) Kris Kross/Columbia Records Kris Kross/Columbia Records

X-Mixed by AV8

X-Mixed by AV8

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OWT 3012

33 1/3 RPM



### Project X - DISC ONE



- 1. Twilight Zone (5:00/130 bpm) 2 Unlimited/Radikal Records X-Mixed by AV8
- 2. Club Lonely (6:00/124 bpm) Lil' Louis/Epic Records X-Mixed by AV8
- 3. Strobelight Honey (5:28/116 bpm)
  Black Sheep/Mercury Records
  X-Mixed by Felix Sama Black Sheep/Mercury, Records
  X-Mixed by Felix Sama

  Black Sheep/Mercury, Records
  X-Mixed by Felix Sama

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  And for Commercial Space of the Commercial Space

Whix Subscriptions Telephone: 617.661.9640

SIDEONE

33 1/3 RPM



### Project X - DISC TWO

- 1. Jump Around (4:22/106 bpm)
  House of Pain/Tommy Boy Records
  X-Mixed by AV8
- 2. Rhythm is A Dancer (5:27/125 bpm) (The '93 Hardhouse Mix) Snap/Arista Records X-Mixed by Lenny Bertoldo, Dustin Kincaid and Neil Petricone
- 3. Rump Shaker (4:05/104 bpm)
  Weckx r' Effect/MCA Records
  X-Mixed by Armand Van Helden

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OWT 3012

33 1/3 RPM



### Project X - DISC TWO

1. Funkytown (4:48/122 bpm) Lipps, Inc/Casablanca Records X-Mixed by Omar Santana

2. I'm Gonna Get You (5:26/126 bpm) (The Mindwarp Mix)
Bizzare, Inc/Epic Records
X-Mixed by Debo & Dekkard
for Mindwarp Productions

3. It's Gonna Be A Lovely Day (5:41/121 bpm)
Soul System/Arista Records
X-Mixed by AV8

For Promotional Use

Not for Commercial System Arists

For Promotional Use

## ALPINE

AR-2131-B

Manaster Music BMI Time: 5:14



Arranged by Ray Jones & Astor Forman 331/3 RPM STEREO

**HOW MANY?** 

(A. Forman)

**ASTOR** 

& THE
PEACEMAKERS

© 1989

### ALPINE

UECOUDS

AR-2131-A
Manaster Music
BMI
EDITED VERSION
Time: 3:40
PART II VERSION
Time: 5:04



Arranged by Ray Jones & Astor Forman 331/3 RPM STEREO

### **HOW MANY?**

(A. Forman)

ASTOR
& THE
PEACEMAKERS

@ 1989

## DLUMBI

### BLUE ROSE

ROSEMARY CLOONEY and DUKE ELLINGTON and his ORCHESTRA

- HEY BABY -D. Ellington-
- SOPHISTICATED LADY -L. Mills-Parish--D. Ellington-
  - ME AND YOU -D. Ellington-

(JCL 17)



PRL 5003



- 4. PASSION FLOWER -Strayhorn-Featuring JOHNNY HODGES
- 5. I LET A SONG GO OUT OF MY HEART
- -I. Mills-Nemo-Redmond-D. Ellington-6. IT DON'T MEAN A THING
  - (If It Ain't Got That Swing)
    - -I. Mills-D. Ellington-

PLAYING KM-Skruskrusk Columbian Band F Trade Marks Res. LONG

THE RIGHTS RESERVED

# COLUMBIA

### ROSE

ROSEMARY CLOONEY and DUKE ELLINGTON and his ORCHESTRA

- 1. GRIEVIN' -Strayhorn-D. Ellington-
- 2. BLUE ROSE -D. Ellington-

(JCL 18)



PRL 5003



3. I'M CHECKING OUT-GOOMBYE

-Strayhorn-D. Ellington-

- I GOT IT BAD

THE RIGHTS ARSERVED Columbia" Pand Trade Marks Rec.



### **MATERPIECES** BY ELLINGTON

DUKE ELLINGTON and his ORCHESTRA

(XLP 5672)



PRL 5023



MOOD INDIGO

Vocal Chorus by Yvonne -Ellington-I. Mills-A. Blgard-

2. SOPHISTICATED LADY

Vocal Chorus by Yvonne

PLAYING LANGENIA Vocal Chorus by Yvonne
-I. Mills-Parish-Ellington-I. Mil

ALL RIGHTS RESERVED LONG



## COLUMBIA

### **MATERPIECES** BY ELLINGTON

DUKE ELLINGTON and his ORCHESTRA

(XLP 5673)



PRL 5023



- THE TATTOOED BRIDE
  - -Ellington-
  - 2. SOLITUDE
- -E. DeLange-I. Mills-Ellington-

TI, RICHARD LONG. MADE BY

Columbia" Warks Res LONG

PLAYING KAMPATURE





## OLUMBI

### ALL TIME FAVORITES BY HARRY JAMES

HARRY JAMES and his ORCHESTRA

- CIRIBIRIBIN (They're So in Love) (Theme Song)
  -J. Lawrence-James- Based on Original Melody by A. Pestalozza
- SLEEPY LAGOON -J. Lawrence-Coates-



(JCL 11)



PRL 5017

- ONE O'CLOCK JUMP -Basie-
- TWO O'CLOCK JUMP -James-Basie-Goodman-
- YOU MADE ME LOVE YOU (I Didn't Want To Do It) -McCarthy-Monaco-
  - 6. MUSIC MAKERS -James-

PLAYING KANSKYINE PIGHTS AFSERVED LONG Columbia" (P) and P Trade Marks Res.



### ALL TIME FAVORITES BY HARRY JAMES

HARRY JAMES and his ORCHESTRA

- 1. THE FLIGHT OF THE BUMBLE BEE -Rimsky-Korsakov-Arr. James-Featuring Harry James-Trumpet
- CONCERTO FOR TRUMPET -lames-

(JCL 12)



PRL 5017



- DON'T BE THAT WAY -Goodman-Sampson-
  - -Parish-
  - FLATBUSH FLANAGAN -James-
- SEPTEMBER SONG From "Knickerbocker Holiday" -Anderson-Welli-Arr . Conniff-
- SLEEPY TIME GAL -Alden-Egan-

PLAYING KANSKYINE '-Lorenzo-R. Whiting-Columbia" (p) and (1) Trade Marks Reg.

TEL RIGHTS RESERVED LONI





### Presents THE INK SPOTS GREATEST HITS

SPR 33 1/3 RPM



MSM 35051 Side One

IF I DIDN'T CARE
I'LL GET BY (AS LONG AS I HAVE YOU)
THE GYPSY
IT'S A SIN TO TELL A LIE
MY PRAYER
STREET OF DREAMS
I DON'T STAND A GHOST OF A CHANCE
DON'T GET AROUND MUCH ANYMORE
I'LL NEVER SMILE AGAIN
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Distributed by THE GOOD MUSIC RECORD CO.
352 Evelyn Street
Paramus, New Jersey 07652



### Presents THE INK SPOTS GREATEST HITS

SPR 33 1/3 RPM



MSM 35051 Side Two

TO EACH HIS OWN
WE THREE (MY ECHO, MY SHADOW AND ME)
I DON'T WANT TO SET THE WORLD ON FIRE
MAYBE
I COVER THE WATERFRONT
DO I WORRY ?
YOU WERE ONLY FOOLING (WHILE I WAS
FALLING IN LOVE)
WHEN THE SWALLOWS COME
BACK TO CAPISTRANO
ALWAYS

1983 MCA RECORDS, INC.
 Manufactured by MCA Records, Inc.
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house mixes by

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original versions from the alhum

My Dream

IN STORES NOW!



FRANCHISE

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RDAB-65359-1

### OLUMBIA

WHAT'S NEW?

TEO MACERO and his ORCHESTRA

- 1. NEALLY

(JCL 37)



PRL 5024



- HEART ON MY SLEEVE
  - 24 + 18 +
- 5. T. C.'S GROOVE
- SOUNDS OF MAY

-Macero-

TIL PIGHTS PESERVED LONG.
MADE BY

Columbia, Dand & Trade Marks Res LONG



PLAYING KAMERY LAP

### COLUMBIA

#### WHAT'S

**BOB PRINCE** and his ORCHESTRA

- **FANFARE AND FANTASY**
- GERMINATION

(JCL 38)



PRL 5024



- STUTTERS
- **GROUND BASE**
- **AVAKIANAS BRASILEIRAS**

PLAYING WEYS SER AMES WAY TES PICHTS RESERVED - MADE EY To Jundianumaster works" (Ip) and Prodo waite



#### FOR MUSICIANS **ONLY**

DIZZY GILLESPIE STAN GETZ SONNY STITT

BE-BOP (Gillespie) Leeds Music Corp.

2. WE (Woods-Sherman-Tobias) Shapiro, Bernstein & Co. Inc.

#### (ASCAP)

Under the personal supervision of Norman Granz)

ACLURICOROS A (50,226)

A OIVISION OF METRO-GOLDWYN-MAYER, INC. Mede II. S. F.



#### FOR MUSICIANS ONLY

DIZZY GILLESPIE STAN GETZ SONNY STITT

- 1. DARK EYES (P. D.)
- 2. LOVER COME BACK TO ME (Hammerstein II-Romberg) Harms, Inc. (ASCAP)

Under the personal supervision of Norman Granz)

TCOROS SOLVISION OF METRO-GOLDWYN-MAYER, INC. - Made III J. P.

# SIDE ® ONE

The World Record Club Ltd

STEREO

SWB01-2295 ST 764

 $33\frac{1}{3}$ 

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Made in Great Britain.



## RECORD JUDY GARLAND AND LIZA MINNELLI "LIVE" AT THE LONDON PALLADIUM

- 1. Overture: Over The Rainbow; Never Will I Marry; What Now, My Love; Liza (All The Clouds'II Roll Away); The Travelin' Life; Smile; The Man That Got Away.
- 2. The Man That Got Away.
- 3. The Travelin' Life.
- 4. Gypsy In My Soul. 5. Hello Dolly!
- 6. Together.
- 7. Medley: We Could Make Beautiful Music: Bob White (Whatcha Gonna Swing Tonight?)

Orchestra Conducted by Harry Robinson

Cop. Con.



The World Record Club Ltd

STEREO

SWB02-2295 ST 764

 $33\frac{1}{3}$ 

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## RECORD JUDY GARLAND AND LIZA MINNELLI "LIVE" AT THE LONDON PALLADIUM

1. Medley: Hooray For Love; After You've Gone; By Myself; S'Wonderful; How About You; Lover Octme Back To Me; You And The Night And The Music; It All Depends On You. 2. Who's Sorry Now?

3. Smile.

4. How Could You Believe Me When I Said I Loved You When You Know I've Been A Liar All My Life

5. What Now My Love

Orchestra Conducted by Harry Robinson

Cop. Con.

# SIDE ® ONE

The World Record Club Ltd

STEREO SWB03-2295

SWB03-229

331/3

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### RECORD 2

#### JUDY GARLAND AND LIZA MINNELLI "LIVE" AT THE LONDON PALLADIUM

- 1. Medley: Take Me Along; If I Could Be With You One Hour Tonight; Tea For Two; Who?; They Can't Take That Away From Me; By Myself; Take Me Along; Ny Mammy.
- 2. Make Someone Happy.
- 3. Pass That Peace Pipe.
- 4. The Music That Makes Me Dance.
- 5. Medley: When The Saints Go Marching In; He's Got The Whole World In His Hands

Copyright Control

Orchestra Conducted by Harry Robinson

# TWO 8 WRC

The World Record Club Ltd

**STEREO** 

SWB04-2295 ST 765

331

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Made in Great Britain.



RECORD 2

JUDY GARLAND AND LIZA MINNELLI "LIVE" AT THE LONDON PALLADIUM

1. Never Will I Marry.

2. Encores. Swanee; Chicago; Over The Rainbow; San Francisco

Copyright Control

Orchestra Conducted by Harry Robinson



Record No. **NBST 7080-A** 



STEREO

#### THE WINNER DOROTHY LOVE COATES AND THE GOSPEL HARMONETTES

- (Dorothy Love Coates-Excellerec Music-BMI)
  - 2. IN MY HOME OVER THERE
  - **HOW MANY TIMES**
  - 4. SOMEBODY BIGGER THAN YOU AND I
  - 5. STOP, TAKE A LITTLE TIME TO PRAY

1011 Woodland St., Nashville, Tennessee



Record No. NBST 7080-B

STEREO

#### THE WINNER

#### DOROTHY LOVE COATES AND THE GOSPEL HARMONETTES

- 1. CANAAN
- 2. A PLACE OF REST (Joe Washington-Excellorec Music-BMI)
- 3. THEY WON'T BELIEVE (Dorothy Love Coates-Excellorec Music-BMI)
- 4. LOVE LIFTED ME

Woodland St., Nashville, Tennessee



M55420



SIDE 1 TIME-31:10

#### SHERLOCK HOLMES and THE SCARLET CLAW

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M55420



SIDE 2 TIME—31:26

SHERLOCK HOLMES and THE SCARLET CLAW

MIRRAY HILL is a registered trademark of the Outlet Book Co. Inc.



#### XIOMARA ALFARO EL ALMA DE LOS PUEBLOS

KLP-32615 LADO A



**STEREO** 

1. VOY POR EL MUNDO CANTAN-DO (Rosendo Rossell) 2. ANGUSTIA (Mario Cavagnaro)

3. MEJORANAS PANAMEÑAS (R. Benitez-J. Hernandez)

4. LA TIERRA DONDE SE NACE (D.R.) 5. ARPA (Eduardo Serrano)

6. POUTPORRI PANAMEÑO (Arr.: Rafael Benitez)

Arranged-Produced and conducted by Rafael Benitez



#### XIOMARA ALFARO EL ALMA DE LOS PUEBLOS

KLP-32615 LADO B



**STEREO** 

1. NOSTALGIA MEJICANA (Jose Lopez Alavez) 2. MIS CINCO HIJOS (Osvaldo Farres)

3. PIEDRA Y CAMINO (Atahualpa Yupangui)

4. BAILA CATALINO (Joseito Mateo) 5. YO VENDO UNOS OJOS NEGROS (Trad., Arr. R. Benitez)

6. PASIONAL (Enrique Espin Yepes) 7. BESAME MORENITA (Alvaro Dalmar)

Arranged-Produced and conducted by

Rafael Benitez





HOME VIDEO



VHS 05-05

F5 25043



#### STEP IN THE ADENA

Approximate length: 20 Minutes

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### POLYGRAM MUSIC VIDEO

JAMES BROWN "Live In Berlin"

TRT: 56:53

CATALOG #: 080 847 - 3



#### POLYGRAM MUSIC VIDEO

JAMES BROWN
"Live In Berlin"
TRT: 56:53

CATALOG #: 080 847 - 3







### SIR MIX-A-LOT "MACONOMICS"

TRT: 45:55



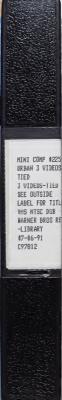
MINI COMP #225 URBAN 3 VIDEOS TIED

1. BIZ MARKIE "WHAT GOES AROUND COMES AROUND"
FROM THE COLD CHILLIN'/WARNER
BRUS. ALBUM (I NEED A HAIRCUT)
COLD CHILLIN' RECORDS

2, RAYMONE CARTER "THE WAY YOU LOVE ME" 4:15
FROM THE REPRISE ALBUM
(RAYMONE CARTER) REPRISE RECORDS

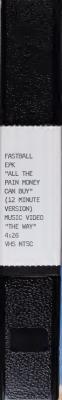
3. Q.D.III SOUNDLAB "PRESS KIT" QUEST RECORDS 7:45
VHS NTSC DUB
WARNER BROS REC-LIBRARY 07-06-91

ES





FASTBALL
EPK
"ALL THE PAIN MONEY CAN BUY"
(12 MINUTE VERSION)
MUSIC VIDEO "THE WAY" 4:26
VHS NTSC
HOLLYWOOD RECORDS
06/03/98
W0#92586





FABTBALU
FEK

"ALL THE MAIN HONEY CAN BUY"
(12 MINUTE VERSION)
MUSIC VIDEO "THE MAY" 4-25
VMS NISC
HOLLYWOOD RECORDS









#### MICHAEL JOHNATHON NEW WOOD (with the legendary ODETTA) TRT: 3:59 SECRETS IN THE KEY OF G (live) TRT: 3:18 TECHNO-FOLK (with 1,482 extras) TRT: 4:11 POETMAN RECORDS USA \* PO BOX 24187 \* LEXINGTON, KY 40524 \* (606) 225-4020



No one understood what he felt for Mary.

No one cared until the night she went out walking alone,

And never came home...



"Hazard"
Chapter 1

Capitol.

CARTER THE UNSTOPPABLE SEX MACHINE. Please Return to: Chrysalis Records Inc. Video Dept. 645 Madison Avenue, New York, New York 10022-1010



\* Chrysalis Records, Inc. 1988

Control (1971)

(Defining a property of a control (1991)

(A.1) Franco (1971)

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6 Chrysalis Records, Inc. 1988

CONTRACTOR AND THE CONTRACTOR AND CO

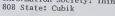




#### TOMMY BOY MUSIC INC. FAT VIDEO 2

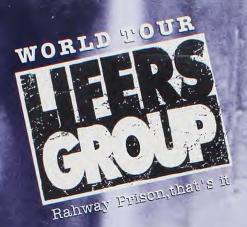
Force M.D.'s: Video Press Kit Somebody's Crying Paris: The Devil Made Me Do It TKA: Video Press Kit

Crash Freshco & Miz: We Don't Play Information Society: Think











#66064



"How it really is in prison is portrayed in nightmarish detail as an unending bad dream of pressure, pain, and danger."

Kors Loder, MIV i



Directed by: Penelope Spheeris





Featuring The Videos: 13 8

THE REAL DEAL

BELLY OF THE BEAST

SUCKERS EDIT

NIGHT-MARE MAN

Interviews

RAHWAY OUT-TAKES



Hollywood BASIC

VHS HI-FI STEREO DOLBY SYSTEM



2061-40119-3

#### LIFERS GROUP

is the first rap music project to be recorded inside a prison, and performed entirely by prisoners. Using hiphop to reach more young minds than their Juvenile Awareness Program (formerly known as Scared Straight") ever could, the goal remains essentially the same, as stated in the Lifers' credo: "Learn at the expense of sorrow. Help keep our membership low. Help save tomorrow's minds from crime today." BASIC reality. Artist royalties benefit the

LIFERS GROUP Juvenile Awareness Program.



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HR 40119-3 30 Minutes

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THE LIFERS Maxwell Melvins #66064 "Grazy" Chris Delouise

#62098

#82088.
Söldie Boone #59119
Big Ai #85886
Tariq Commander #59180
Mulammad #51727
Harvey George #61388
Shakoor #86387
Sashir #58585 AND

> LIFERS GROUP membership

#### THE MCS

Haleem #207016 Knowledge Born Allah 1#2107435 Tarrell "Amazing G Baker #212238 Basil "B-Wise" Al-Kudair #200662

Original #219625 cky D #200394 Chuck X #215476 Nathan "Merciful" Moore #212834 Almighty L#209021

THE BAND

Kirk "Sadat" Walker #76148-trumpet Maryin "Peanut"

Andrews #76713 bass THE SINGERS

#### GENTLEMEN OF

DISTINCTION:

Horace Glenn #68254 Joseph Thomas #78538 Alonzo Evans #61623 Alvin Marino #63156

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WORLD TOUR Rahway Prison, that's it



#### Not Fer Salls







er's Group, Sond Productions and Robert S. Holl Reserv

(The Lifer's Group, Solid Production of a Potent a "Hell Haser")

SUCKERS EDIT

NIGHTMARE MAN
(The later a Group)

Interviews

Rahway out-takes

ollywood BASE: Approximate Running Time: 30 Miguide:





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POLYGRAM RECURDS

MARTHA'S VINEYARD

INTRODUCTION

"OLD BEACH ROAD"

'MORE OF THE SAME' 10:00

9/21/90



INTRODUCTION
OLD BEACH ROAD
10:00





MARTHA VINEYARD
INTRODUCTION
OLD BEACH ROAD
10:00





#### CREATING AWARENESS FOR CHILD ABUSE

"The Eleventh Commandment" video featuring Collin Raye 3:57

:30 PSA for Childhelp USA featuring country music artist Collin Raye



### CREATING AWARENESS FOR CHILD ABUSE "The Eleventh Commandment" video & :30 PSA for Childhelp USA featuring country music artist Collin Rave





INDIA ARIE "VIDEO" 3:51 MOTOWN RECORDS





CRYSTAL WATERS

GYPSY WOMAN (SHE'S HOMELESS)

12" DANCE REMIX

Mercury Records Worldwide Plaza 825 Eighth Avenue New York, NY 10019

a PolyGram company





ASPECIAL TRIBUTE TO TRIVID AD CARNINAL 1983

ON AND THE VALUE OF THE INVIDENCE OF THE INVID

Guitar: Jeff Medina Bass: Alex Mosley Drums: "Bugs" Niles Percussion: Victor "Jap" See Yuen Trumpet: Clyde "Mitch" Mitchell Trombone: Curtis Foulkes Saxophone: "Sax" Charles Keyboards: Scott Yahney & Vocals: Sweet Sisters

Arranged by Ulvin Belfast Special thanks to Eric Davidson Recorded and mixed at Sound Lab Studios, New York Engineered by Pete Diorio, Mike Potash, and Akilli Walker All music @ 1983 RAM RECORDS, INC. All rights reserved. Cover Design: Robert Lennox



PORTRAIT OF TRINIDAD CARNIVAL 1983 was Produced by Gabriel Williams.

sono of solomon set them free



Dear Andley. Here is the record that we spoke about the other day. On the tage are a few seekchas from our upcoming album are should be releasing in

and - spray.

I hope that you can pass it in if
you don't think you can work with us.

Iske I said min boding in management,
but we really ned someone him mossotands

what were young

Shari

to Song of Solomon

Tell # 718 384-3/80



## limited\*edition

### DISC 1

- S UPTOWN ANTHEM
- 102bpm 4min47sec
- d WEGOT A LOVE THANG
- e CECE PENISTON
- 1 JUMP
  - 104bpm 5min25sec
- 5 TWILIGHT ZONE
- 1 30bpm 4min503ed
- d CLUB LONELY
- 6 hr.rons
- 2 STROBELIGHT HONEY 116bpm Trin27sec BLACK SHEEP

- DISC 2
- JUMP AROUND
  - 106bpm 4min22 ed
- d RHYTHM IS A DANCER\*
- e SNAP
- 1 RUMP SHAKER
  - WRECKX'N EFFECT
- S FUNKYTOWN
- 122bpm 4min49sec
- d I'M GONNA GET YOU \*
- 8 BIZARRE, INC.
- 2 IT'S GONNA BE A LOVELY DAY
  121bpm 5 min41sec
  SOUL SYSTEM

\*INCLUDES EXCLUSIVE UNRELEASED MIXES OF SNAP'S "RHYTHM IS A DANCER" BY NEIL PETRICONE & LENNY BERTOLDO AND BIZARRE, INC.'S "I'M GONNA GET YOU" BY MIND WARP

The very first words at X-Mix were "First there was a dream...now there is reality." Everyone at X-Mix sends their sincerest thanks to all of you who have made our first year a great success. Without you, all of this would be just a dream and none of this would be reality. Special thanks to: Masspool, Marco Navarra, Joey Carvello & Atlantic Records, John Strazza, John Coppola & everyone at Sony Music, Davey D, Lance Walden & Arista Records, Rick Squillante & Virgin Records, Gary Cannavo, Paul Hutchinson & Imago Records, Ramon Wells, Louie and Aldo at Cutting Records, Jerry Brenner and Carl Strube at Critique, Hosh Gureli, Carey Vance, Sergio Goncalves, Shaye Shulwood & everyone at Warner Brothers, George Hess, Michael Hacker & Great Jones Records, Pellearino

Promotions, Victor Lee & Tommy Boy Records, Carmen Cacciatore, Michelle Santorusso, and Mojo at RCA, Bruce Carbone, Tommy Nappi, Mario Rios & Mercury Records, Harry Towers at ZYX, Michael Patt at Jive Records, Bobby Shaw at MCA, Omar Santana. AV8, Lenny Bertoldo, Armand "Todd" Van Helden, Felix Sama, Jason Testa & Chris Matlock, Abdullah Shaikh, Cliff Schwarz, Wendell Edmonds, John Bichao, Bruno & Felix at Boston Beat, Chris Roman, Bloom, Mikey D, special thanks to Leah, Tand Flo for puttin' up with the beat, and last but not least, thanks to Eric Anderson, Mike Colby and Damian Paul at WZOU/Boston. And to anyone we forgot, we'll getyou next time around. And oh yeah...a very very very special thanks to all the X-Mixers out there...keep on pumpin'!!! PEACE.











#### PRL5003



### BLUE ROSE

#### ROSEMARY CLOONEY and DUKE ELLINGTON and his Orchestra

Hey Baby Sophisticated Lady Me And You Passion Flower I Let A Song Go Out Of My Heart It Don't Mean A Thing (If It Ain't Got That Swing)

Grievin' · Blue Rose · I'm Checkin' Out-Goombye · I Got It Bad · Mood Indigo





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(Hall Of Fame Series) CL 611—Extended Play B-1957, B-1958, B-1959



SOPHISTICATED SWING Les Elgart and his Orchestra, CL 536—Extended Play B-382, B-1820



HARRY JAMES Harry James and his Orchestra. Cl. 655—Extended Play R-177, R-2014



LUNCEFORD SPECIAL Jimmie Lunceford and his Orchestra. CL 634



#### by Irving Townsend

The night Duke opened at New York's Cafe Society the room was filled with critics, musicians, and as many of Duke's friends as the place could hold. Johnny Hodges was back in the reed section, Sam Woodyard made the drums talk, and Duke was his usual gracious, eloquent self. The reviews of that opening, from TIME MAGAZINE to DOWNBEAT, called it the best band Duke had led in years. The special quality of Ellington that has remained identifiable over thirty years while the band itself has matured and expanded its musical outlook was more than ever exciting, and as always it was a band of individuals, each proud to be with Duke and playing that way.

It was on that opening night that plans for this album were set. Billy Strayhorn was a part of the audience the sat. with me and Duke planning to rangements and the changes in the ones that would best show off the unique combination of Rosey and the Duke.

And as we talked about the album, it was clearer than ever that Rosemary Clooney was the perfect choice to sing the Ellington songs the way Duke likes them sung. Her long experience as a band singer, her admiration for Ellington and his music, and the special sort of supercharged satin in her voice all qualified her more than any other singer to make this unusual album.

Hey Baby-a slow, swinging Ellington song featuring an exciting Clooney vocal and baritone sax solo by Harry Carney. Sophisticated Lady - featuring a new Strayhorn arrangement for the vocal chorus and a final phrase by five reeds and trumpet.

Me And You-with first chorus trumpet solo by Ray Nance and two great choruses by Clooney.

Flower-a Billy Strayhorn comfeaturing Johnny Hodges and .. - Dake.

I Let A Song Go Out Of My Heart-an Ellington standard with Clooney vocal and full-band interlude.

It Don't Mean A Thing (If It Ain't Got That Swing)-Rosey takes turns with Johnny Hodges on this up-tempo number. Other soloists are Jimmy Hamilton on tenor sax. Clark Terry, trumpet, and Harry Carney.

Grierin'-one of Duke's most effective songs is beautifully presented by Rosey. Harry Carney, "Cat" Anderson, Paul Gonsalves, and Johnny Hodges are also featured.

Blue Rose-a new Ellington instrumental named for Rosey and featuring her wordless vocal.

I'm Checkin' Out-Goombye-an older Ellington composition with a new sound, featuring Clooney, Ray Nance, and Jimmy Hamilton on clarinet.

I Got It Bad (And That Ain't Good)-

another of Duke's classics features Clooney throughout, with striking Strayhorn arranging.

Mood Indigo-a finale and an Ellington standby. Rosey sits in on the first chorus for two trombones, singing with Harry Carney's bass clarinet. She sings verse and chorus with the Duke, after which Willie Cook solos on trumpet.

#### THE BAND:

Trumpets - Willie Cook, Ray Nance, Clark Terry, and "Cat" Anderson. Trombones - Gordon Jackson, Britt Woodman, and John Sanders,

Reeds-Johnny Hodges, Russell Procope, Harry Carney, Jimmy Hamilton, Paul Gonsalves.

Drums-Sam Woodvard. Bass-Jimmy Woode. Piano-Duke Ellington.

Arrangements-Duke Ellington and Billy Strayhorn.

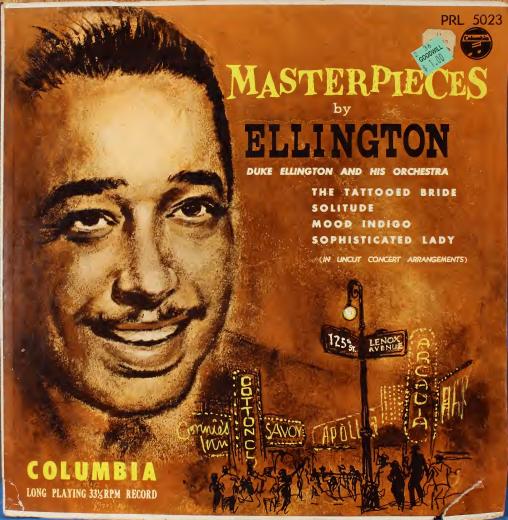
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RECORDS



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**ELLINGTON MASTERPIECES** 

Band I—Mood Indigo (Ellington—Mills—Bigord)—Vocal Chorus by Yvonne
Band 2—Sophisticated Lady (Mills—Parish—Ellington)—Vocal Chorus by
Yvonne

DUKE ELLINGTON AND HIS ORCHESTRA

Rarely in popular music does a composition earn the status of a masterpiece. There is so much that is ephemeral, and so much that is worthless, that the few lasting and memorable pieces shine like good deeds in a singularly naughty world. Duke Ellington's contributions to this small galaxy the finest have here chosen for this collection. Although in his time the Duke has been responsible for an occasional comet, the best of his work has been such as to inspire the warm admiration and envy of other working composers and orrhestra leaders, and his place among the juzz immortals has long

Three of the compositions in this group are unitage Ellington from one of his most creative periods. These are "Mood Indigo" of 1931, "Sophisticated Lady" of 1933, and "Solitude" of 1934, "The Tattooed Bride", showing many contemporary influences, dates only from 1936, but, expition. These recordings, incidentally, were the ception. These recordings, incidentally, were the last made hefore extensive changes in orehestral personnel took place early in 1951. BUT MOST MPORTANT IN THE CONSIDERATION OF THE COMPOSITION'S BY THE FACT THAT NEW REFORE IT'S ETHEY BEEF AVAILABLE. AT A LONG MINISTER OF THE COMPOSITION'S THE FACT SHOW THE CONSIDERATION OF THE COMPOSITION'S THE FACT SHOW THE PROPERTY OF THE CONSIDERATION OF THE PROPERTY O

Even the most causal listening attests to the fact that Ellington has again and again revised these settings. Not content to let them rest on their original merits, he has added and subtracted, using an eclectic approach (in the hetter sense of the word) to polish and enlarge them. There is still to be found the supremely mellow sound that is the texture of a spleadidly proficient orchestra. There

are still the long- semi-erotic melodic lines. But with all these, there is an added experimentation with harmonies and rhythms that increases the interest of already fascinating music.

Always an innovator, Ellington bas clearly selected the best of the present-day trends and worked them into his own musical scheme. The modern thinking of "The Tattooed Bride" echoed again and again in these arrangements of the earlier numbers, broadening their scope as both popular music and as music with recognizable claims to serious attention. Ellington once listed George Gershwin, Stravinsky, Debussy and Respighi as his favourite composers, a significant group of choices to remember in listening to his music. Gershwin, the inspired melodist, also showed a masterly preoccupation with intricate rhythms and meters. Stravinsky, certainly the most important influence in modern classical music, is an experimenter of the first order, continually exploring rhythms and textures in his compositions. Debussy is the master of Impressionism, refining delicate themes to a ganzy web of articulate grace. And Respiehi, whatever his claims as a composer, was a master of orchestration. These revealing choices give the clue to the basis of Ellington's music, and to its incontestably immense appeal; melody, rhythm, delicacy and colour,

Moreover, the Ellington orchestras have always been virtuoes groups, capable of superh easemble playing and impired solo feats. Through the years, from his initial success in 1927 up to the present, changes in personale have been infrequent. This has given the group a continuity and a unity that is given the group a continuity and a unity that is orchestras. The musical thought has been concainal and general, and has given the orchestra's experiments a group origin and execution that are as published as they are rare. For the Ellington orchestra lans compelled serious musicians to take note. Concerts in Carnegie Hall and at the Metropouble critics, and the orchestra's European fame is of surpassing status.

Born in Washington, D.C. on April 29, 1899, he carned the name Duke in high school, for his

exceptionally neat dress and fastidious manners. Edward Kennedy Ellington took only a few piano lessons, but hecame proficient enough to acquire a joh as jazz pianist in Washignton cafes durjet first World War. At the same time, he hecame a member of a large orchestra organized by Ruell Woodling to give Sunday night concerts in the wartime capital.

Later, he hecame the leader of one of Oliver "Doc" Perry's orchestras, and in 1922 he joined Elmer Snowden's Orchestra, where he met trumpeter Arthur Whettel, drummer Sonny Greer and saxophonist Otto Hardwick. Next he played with Wilbur Sweatman's band, and sometimes obtained outside engagements with a five-piece group known as the Washingtonians, including the above-named players, with James Miley as second trumpeter and tromhonist Charley Irvis.

In 1926, he moved to New York and hegan playing at the Kentucky Club with his own orchestra. His fame began to spread, and soon publisher Irving Mills stepped in to foster the growth and promotion of the orchestra. On December 4, 1927, Ellington opened at the then-famous Cotton Club in Harlem, and here the tingling excitement of his music really burst into the limelight. The startling arrangements, the unforgettable originals poured forth in rich profusion, and the orchestra was securely established as one of the great organizations in music, a popular success, and a critical success. This record presents, for the first time in full-length recorded arrangements, four of the finest Ellington scores, typical of the advancement and lively intelligence that the Duke has brought to popular music. Each is genuinely a masterpiece, aud each, ohviously, could only have been created by Duke Elliugtou and his orchestra.

#### RECORDED DECEMBER 19, 1950

Piano: Duke Ellington, Billy Strayhorn. Sabenphone: Bussel Procope, Paul Gonzales, Johns Hodges, Jimmy Hamiltou. Trumpet: Nelson Williams, Andrew Ford, Harold Baker, Ray Naner. William Andersou. Trombone: Quentiu Jackson. Lawrence Brown, Tyree Gleum. Horn: Newscre Ellington. Drums: Sonny Greer. Bass: Wendell Marshall, Jeochist: Vonnie.

COLUMBIA LONG PLAYING 334 R.P.M. RECORD

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When necessary clean record with a slightly moist cloth.









## That Sentimental Gentleman TOMMY DORSEY

Side I Song of India; Marie (October 17, 1940) Vocal: Frank Sinatora and Band - Exactly Like You (March 26, 1943) Vocal: Sy Oliver And the Napel-Sing (November 7, 1940) Trumpet: Ziggy Diemar-How Am 1 to Know (November 7, 1940) Trumpet: Ziggy Diemar-How Am 1 to Know (November 1943) Word: The Surious Continuation of Charles (November 1943) Word: The Surious Charles (Perbury 1, 1942) Drums: Buddy Rich Word: Park 1944 (Perbury 1, 1942) Drums: Buddy Rich Word: Park 1944 (Perbury 1, 1942) Drums: Buddy Rich Word: Park 1944 (Perbury 1, 1942) Drums: Buddy Rich Word: Park 1944 (Perbury 1, 1942) Drums: Buddy Rich Word: Park 1944 (Perbury 1, 1942) Drums: Buddy Rich Word: Park 1944 (Perbury 1, 1942) Drums: Buddy Rich Word: Park 1944 (Perbury 1, 1942) Drums: Park 1944 (Perbury 1, 1944) Drums: Park 1944 (Perbury 1, 1944)

Side J. a. Sarevell to Band and Ihtreduction of Dick Haymes The Song b. You September 3, 1942 Vocal Frank Snatora - baybreak Song b. You September 3, 1942 Vocal Frank Snatora - baybreak Perfolio Information of Perfolio Perfo

And so the home of the control of th

An enormous number of tunes, a great deed of hand work coupled with some vegorous play has nad work coupled with some vegorous play has nad well and the property of the prope

A pioneer in the swing idiom along with the Case Loma orchestra and Benny Goodnan, this was quite a hand—with Glenn Miller in the trombone section, Schemberger and Schemberge

picked up his horn and walked away.

So the Dorsey Brothers were on their own. Jimmy kept all the old band save for Skeets Herfurt and went westward to join Bing Crosby on his radio show. Tommy quickly put together an outfit of his own and within weeks it was off and swinging, on the air over NBC and on records courtesy of RCA.

Almost from the very start. Temmy Doney's band was a high success. Its primary purpose was playing number for durcting, and this it did with consulting the success of the primary purpose was playing number for durcting, and the it did with consulting the supplementary of the success of the

that both Frank and Jo learned so well about such vital things as phrasing, intonation, breathing and

Not at all in keeping with the flavor of the times is the astonishing level of fidelity to which these discs have been raised. That is a thing which most of us novardays take too much for granted, but it is also something that requires a great deal of technical know-how. Your ears will be happy that it had happened here so well.

The most important thing of all about these records, lowever is the quality of the music. Though tone ago in point of time, it maintains today and foresteen and a marvelous vitality. In itself, those two qualities were indicative of the err, an orn that the state of the control of the contr

Or let it be seid by Bud Freeman, who grew up in Chicago with the Austra High School grant: "G all Chicago with the Austra High School grant: "G all Chicago with the Austra High School grant: "G all Chicago and the Austra High School grant grant

an Army-Notre Dame game stands out vividly. A bout II o'clock, Tommy sat himself down in the trombone section and before many minutes had passed, that band was riding the sky route from special control of the standard of the standard sta

anyhow, anytime, anywhere it was played. Duese, Another thing about the younger of the Duese, Another thing about the younger of the younge and out where the poople are ever since it all got put to the property of the property of the younge and the younge and Mr. Dorsey has himself a rolling concern. When it all comes to the end of the trail, whenever that may be, Dorsey surely will stand beed one or two for continuous operation. Try to figure with that kind of a business why he can usually come up mover for a moment think that good sidemen aren't important. Take away your stars, instead throw in a roung of second-rate grays without much ability a leaf to the property of the property of the property of the younger than the younger

For those who care obout such details, and many of us do, in June of 1940 the Dorsey band was set with the following personnel:

Trombones: Lowell Martin, George Arus, Les Jen-

Trombones: Lowell Martin, George Arus, Les Jenkins, Tommy Dorsey Trumpets: Ray Linn, Jimmy Blake, Burny Berigan, Clyde Hurley

Reeds: Fred Stulce, Johnny Mince, Hymie Schertzer, Paul Mason, Don Lodice Plano: Joe Bushkin

Plano: Joe Bushkin Gultar: Clark Yocum Bass: Sid Weiss

Drings: Buddy Rich During the next four years important substitutions were made, at one time the years important substitution were made, at one time the year of the Richard Story. Sheroet, and Manne Klein came into the trumpter section, while Helnie Beau wis added on sexophone. Actually, 1808-1914 However, be the 19141 Dorsey, rither in the tradition of the times, had nadded a large string section with the property of the dollar, and were with the sinking value of the dollar.

sinking value of the dollar.

So just about here is where the announcer might be sayling: "And with the muse ringing in our sure, sonce again we reprefully like leave of Tommy Dorwey, the city of the sayling of the s

Anner: Ladies and gentlemen that Sentimental

COLUMBIA "Columbia", "Masterworks", (P) and Trade Marks Eng

CIRIBIRIBIN SLEEPY LAGOON ONE O'CLOCK JUMP TWO O'CLOCK JUMP YOU MADE ME LOVE YOU SEPTEMBER SONG MUSIC MAKERS

THE FLIGHT OF THE BUMBLE CONCERTO FOR TRUMPET DON'T BE THAT WAY FLATBUSH FLANAGAN SLEEPY TIME GAL



PRL 5017

FAVORITES BY

### PRL 5017

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### ALL-TIME FAVORITES BY HARRY JAMES



Ciribiribin Sleepy Lagoon One O'Clock Jump Two O'Clock Jump Made Me Love You Music Makers The Flight of the Bumble Bee Concerto for Trumpet Don't Be That Way Flatbush Flanagan September Song Sleepy Time Gal

PRL 5017



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Anyone who, in the late Thirties or early Forties, strolled into a record shop and said "What have you got by Harry James that's new?" must remember the incredible tingle that came from the initial discovery of these performances. Not that the tingle has subsided yet, but the first hearing of these alltime favorites was something akin to standing silent on that well-known peak in Darien. For each one of the dozen Harry James favorites included here, there is a score of other equally exciting performances to be chosen from, but these were the records that made Harry and his Orchestra a sensation in those days and were the foundation of a reputation that is still bright and shiny. Of these twelve numbers, only two are from his fruitful post-war period, the other ten stemming from the great era of big bands,

During that great era, Harry James was one of the biggest stars, and when a sort of Götterdämmerung overtook dance orchestras during the war and in the post-war period, only he and Les Brown held their groups together against the rising tide of vocalists. Harry James has never been out of the public eye (or ear) and a collection of some of his finest work is in no sense a testimonial or a come-back affair; it is simply a handy compendium of some of the liveliest, sharpest and most exhilarating music ever put on records.

The first national awareness of the James talent came when Harry was sparkplug of the magnificent trumpet section in the Benny Goodman Orchestra. Just what he meant to the group can be heard in recordings of the Goodman Carnegie Hall Jazz Concert (SL-160 on "Lp" or Set A-1049 on Extended Play), but it was soon obvious that he was too fine a musician not to have his own band, and with the Goodman blessing, Harry started out. The first days were rough, and then records like these came tumbling out in profuse succession. Stars like Frank Sinatra, Dick Haymes and Helen Forrest filtered through the band, to reach subsequent stardom on their own, and swing history was made right in front of everyone's eyes.

Harry was born in Albany, Georgia, while his parents were traveling with the Mighty Haag Circus, and by the time he was six, Harry had learned to play the drums. The family moved along to the Christy Brothers outfit, where Harry's father conducted the band, and Harry learned the trumpet. By the time he was ten, he was playing solos, and two years later he began conducting the circus' Number Two band. When he was fifteen, the family retired to Beaumont. Texas, where Harry kept up his music studies in high school and won the State Music Contest. At the same time, he began sitting in with local orchestras, and became well-known as a handy man to have around. After graduation, he joined Ben Pollack's orchestra and promptly came up with a song called Peckin' that started a temporary dance craze. News of his talents reached Benny Goodman, who speedily signed him up, and from that time forward it was a simple case of onwards and upwards.

Included here is his theme song, Ciribiribin with a vocal by Frank Sinatra, the languorous Sleepy Lagoon which had been around a long time as salon music until the James version made it an instantaneous pop hit, the in-sinuating You Made Me Lore You, a salute to Benny Goodman in the form of Don't Be That Way, and two superb exhibition pieces for Harry's trumpet technique, The Flight of the Bumble Bee (in Harry's own arrangement) and Concerto for Trumpet. There are others, too, all of them as fresh and concise as the day they were first heard, and as exciting as only a James performance can be. All-time favorites they are, and models of the finest aspects of American popular music.

Ciribiritin: recorded November 8, 1939 Sleepy Lagoon; recorded February 24, 1942 One O'Clock Jump: recorded January 5, 1938 Two O'Clock Jump: recorded March 6, 1939 You Made Me Love You: recorded May 20, 1941

Music Makers: recorded January 8, 1941 The Flight of the Bumble Bee: recorded February 13, 1941

Concerto for Trumpet: recorded November 30, 1939

Don't Be That Way: recorded October 11,

Flatbush Flanagan: recorded January 8, 1941 September Song; recorded November 6, 1947 Sleepy Time Gal: recorded October 13, 1939

Other Columbia Records by Harry James and his Orchestra include:

ONE NIGHT STAND: Ultra . Blues from "An American in Paris" . Mam Bongo . Memphis Blues . The Flight of the Bumble Bee . There They Go . Jackpot Blues . You Go to My Head • Don't Stop • Feet Draggin' Blues • Back Beat Boogie. "Lp" CL 522 • Extended Play Sets B-385 and B-390

TRUMPET AFTER MIDNIGHT: Autumn Leaves - Judy • The Moon of Manakora
• How Deep Is the Ocean • Symphony •
Moanin' Low • If I Loved You • I Had the
Craziest Dream • Theme for Cynthia • Lush
Life • Bess, You Is My Woman • I Never
Knew. "Lp" CL 533 • Extended Play Set B-410 (abridged)

Dancing in person with HARRY JAMES at the Hollywood Palladium: Palladium Party • Bye Bye Blues • Please Take a Letter, Miss Brown . Ain't She Sweet . Sugar Foot Stomp · How Could You Do a Thing Like That to Me • Moonlight Bay • Midnight Sun • Moanin' Low • Flash. "Lp" CL 562 • Extended Play Set B-428 (abridged)

SOFT LIGHTS, SWEET TRUMPET: Serenade in Blue . Manhattan . September in , the Rain . You Go to My Head . Autumn Serenade . Lovelight . That Old Feeling .

If I'm Lucky . Just a Gigolo . Embraceable You • Moonglow • When the Sun Comes Out. "Lp" CL 581 • abridged: "Lp" CL 6207 • Extended Play Set B-296

YOUNG MAN WITH A HORN with DORIS DAY: I May Be Wrong • The Man I Love • • The Very Thought of You • Pretty Baby • Melancholy Rhapsody • Would I Love You • Too Marvelous for Words • Get Happy • I Only Have Eyes for You • Limehouse Blues With a Song in My Heart • Lullaby of Broadway. "Lp" CL 582 • abridged: "Lp" CL 6106 • extended Play Set B-198

HOLLYWOOD'S BEST with ROSEMARY CLOONEY: You'll Never Know . On the Atchison, Topeka and the Santa Fe . Ruby . Atchson, Topeka and the Santa Fe - Kuby t Might as Well Be Spring - Come On-a
My House - Over the Rainbow - Sweet
Leilani -The Continenta - Stella by Starlight
- When You Wish Upon a Star - Red Garters
- In the Cool, Cool, Cool of the Evening,
- "Lp" CL 885 - Abridged: "Lp" CL 6224 Extended Play Set B-319

HARRY JAMES JUKE BOX JAMBOREE: Little Things Mean a Lot • Hernando's Hideaway • Three Coins in the Fountain • The High and the Mighty . The Touch . O, Mein Papa . Ruby . Serenata . Smile . I Need You Now · Oop Shoop · Muskrat Ramble. "Lp" CL 615

TRUMPET TIME: I'll Get By . My Silent Love • Ain't Misbehavin' • Strictly Instru-mental • Trumpet Rhapsody • I'm Always Chasing Rainbows • I'm Beginning to See the Light. "Lp" CL 6044 • Extended Play Set B-182

HARRY JAMES DANCE PARADE: Flash · Back Beat Boogie · Feet Draggin' Blues · Cross Country Jump • Record Session • Sharp • a Tack • Jeffrie's Blues • Crazy Rhythm. Ldy CL 6088 • Extended Play Set B-277

DANCE DATE WITH HARRY JAMES: Sweet Jenny Lou • These Foolish Things • New Two O'Clock Jump • Big John's Special • Deep Purple • Squaty Roo. "Lp" CL 6188

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RECORDS



Side One:
IF I DIDN'T CARE
I'LL GET BY (AS LONG AS I HAVE YOU)
THE GYPSY
IT'S A SIN TO TELL A LIE
MY PRAYER
STREET OF DREAMS
I DON'T STAND A GHOST OF A CHANCE
DON'T GET AROUND MUCH ANYMORE
I'LL NEVER SMILE AGAIN



Side Two:

TO EACH HIS OWN

WE THREE (MY ECHO, MY SHADOW AND ME)

I DON'T WANT TO SET THE WORLD ON FIRE

**MAYBE** 

I COVER THE WATERFRONT

DO I WORRY?

YOU WERE ONLY FOOLING (WHILE I WAS FALLING IN LOVE) WHEN THE SWALLOWS COME BACK TO CAPISTRANO

**ALWAYS** 

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# WHAT'S NEW?





NEW JAZZIFROM TEO MACERO AND BOB PRINCE







#### PRL 5024



of Columbia Records

### WHAT'S NEW?

New Jazz from

#### TEO MACERO

Neally Adventure Heart On My Sleeve 24 + 18 +T. C.'s Groove Sounds of May

BOB PRINCE Fanfare and Fantasy

Germination Stutters Ground Base Avakianas Brasileiras

with annotations by the composers

PRL 5024



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#### Foreward

Teo Macero and Bob Prince have two things in non. Each has a background of professional jazz musicianship, seasoned with study at the Juilliard School of Music. Each has the intelligence, agination, and technique to draw upon both kinds of musical experience to produce original com

positions of unique character, interest, and quality, There the resemblance ends. The materials they use from this common background are not always the same (as will be seen by following their notes on their music, as well as by listening to it), and the use of these materials is often extremely different.

Some of the music swings-Prince, by choice much more often than Macero. Some of it is really "far out"—Macero, by choice, much more often than Prince.

If you like this album, thank Teo Macero and Bob Prince. They did all the creative work. If you

-George Avakian

The Teo Macero recordings were conducted by Howard Shanet, and performed by the following

musicians:
Kanst Bauer (trumpet), Eddie Bert (trombone),
Don Butterfield (tuba), John La Porta (dairnét and
the Charles and Charles (trumpet),
Le Charles (trumpet), Dennier (trumpet),
Le Charles (tr

the composer, and performed by:
Nick Travis, Al Stewart, Phil Sunkel, Jon Eardley
(trumpets). Eddie Bert (trombone). Don Butterfield (tabs.), Phil Woods (allo sast). Eddie Bertfield (tabs.), Phil Woods (allo sast). Eddie Bertfield (tabs.), Phil Woods (allo sast). Eddie Mon(bartone sax), Harvey Leonard (piano), Teddy
(kotick (bass), De Harris (drums), and Bob Prince
(vibraphone). The trumpet solo in Statfers is by
Eardley, and tenor sax solos are by Eddie Wasserman.

Personnel

The Bob Prince recordings were conducted by the composer, and performed by:

By TEO MACERO

don't blame me

In the following paragraph I will only describe the mechanics reviewed in surfing the several compositions there is one. Will be up to the littenet to receive there is one. Will be up to the littenet to receive the residence of the property of the proper

NEALLY is a composite of all the techniques used NEALLY is a composite of all the techniques used in this album. I feel that as a composer, I have not ignored any of the raies that make jazz jazz, and on the other hand, not blasphemed against that which is connected with chamber composition.

The following are some of the devices asset in NEALLY:

NEALLY:

1. The use of counterpoint (note against note) or polyphony (many melodies heard or played at the same time). Example—introduction (polyphony) and where the trampet and trombone enter—second seven

Atonal in certain sections (in other words no clearly defined key center).
 Polymetric (many cross-rhythms heard simul-

 Shifting of bar lines 4, 5, 4, 3, 4, 3, 4, 3, 4, 3, etc. Example: clarinet and accordion duet (middle section

of first cherus;

A firely unprovised action by all members of the composition after the last size of the composition of tempos the world different tempos heard aimitation of the composition of the co

introduction is again used but this time with a fade out at the end.

ADVENTURE. The word adventure not only serves as a title for this composition but in its meaning says what I believe is a composer's obligation, to seek new avenues of expression; therefore, my contribu-

new avenues of expression; therefore, my contribu-tion Adventure.

Some of the features of Adventure are:

1. It is an atonal piece (no definite key signature);

2. Shifting of bar lines (this happens in the B section where there is a change in tempo from slow

to fast).

3. A free section so far as the tempo is concerned

 A free section so tar as the tempo is concerned.
 Each player plays his own written part as he feels it (the tempo of each part was not predetermined).
 A rhythmic improvisation by the tenor saxophone on a given tone row (only the rhythm is to be improvised).

5. A blowing section for all the members of the ensemble (each player is given a different set of chords with which to improvise on). These chords are heard

simultaneously.

6. There are three main sections—slow, moderate, and a return to the slow tempo with new material.

HEART ON MY SLEEVE. This ballad is not like the traditional ballad (which has regular phrase stracture: eight bars of theme with repeat, eight bars for a middle section, and finally a repeat of the first bars, and with a definite key or tone center). Heart on My Sleev had to be congruous with the rest of the on My Sleere had to be congruous with the rest of the album so I thought the best way to do this was to expand the there into longer phrase lengths, and to rework the harmonies. This is all I felt was needed. 2.4 + 1.8 + . As the title indicates, 2.4 + 1.8 + is a combination of four musical tone rows: two twelve-tone rows and two nino-tone rows. All the harmonies are derived from these rows.

are derived from these roots, utilizer, surrangement of
A tops row or stries in an it is writing that the
head of the control of the control of the control of the
head of the control of the row, retrograde investion,
joint can use investion of the row, retrograde investion,
joint can use investion of the row, retrograde investion,
to the control of the row of the control
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to the control of the row of the control
to the control of the row of the row of the
line to the control of the row of the
line that I have been its master and
not it the master of me.

T.C.'S GROOVE. I wrote this piece with vibist Teddy Charles in mind, since Teddy is always talking of counterpoint modal scales with harmonic flux, jazz improvisation by more than one member of a

group, and the like. To Teddy I dedicate this composition.
It is primarily a contrapuntal piece with few exceptions. These exceptions occur:
1. Where the trumpet has a solo, in the second half

of the accordion solo, and in the trombone and tenor

of an account.

2. The use of pedal point, as in the unison low E which is played by the trombone, baritone sax, and the tuba under the tenor sax solo.

3. The use of multiple improvisation by all members of the group, as in the middle section of the

SOUNDS OF MAY is an experiment on my part

SOUNDS OF MAY is an experiment on my part to see what could be done with combining many Palestrian-like vocal lines, overtones of the piano, speed of the original tape (regular to half-speed, and then combining the half-speed copy with the original track), and finally overdubbing a single alto saxo-phone line to most of the composition. The following comments are further extensions of the ab

the above:

the above the prime by use of the prime by use of the term a saxphone, to employ overtones of the prime. This was done by gently depressing certain keys of the prime when the prime when the prime when the prime when the prime the prim

string.

Superimposition of voice lines until eight parts had been recorded by one singer. This was done with the second entrance of the voice (in parts), and some of the control of the

different parts of the bar, thus creating many mieter within a given bar, follows: An Acceline (introduced). Its form is a coveral section, C. jazz section (featuring the jazz quintet). Decal section (casturing the jazz quintet). Decal section (featuring the jazz quintet). Decal section (see at half-speed, over original track at regular speed) with passed, over original track at regular speed) with charge senemble, G choral section with fail-out (lawr material, with single vecal line superimposed four times). H coda (3 percusave chora's by the quintet, to end the piece).

By BOB PRINCE

By BOB FRINCE

FANFARE AND PANFASY. This is a fasfare of symbosic nature switch for brass. Its lively sixtee of the particular of the particular system of the particular system of the particular system of the fastacy writer for The frantacy opens with just priving section and ments. Their staceato punctuations shift the metric for a particular system of the particular

dynamically and orchestrationally (from two saxes to four, to the eventual inclusion of trumpets) to its peak, at which point it abruptly ends (as did the fan-fare) and returns to a restatement of the quiet opening material of the fantasy. A brief synthesis leads to a coda of muted trumpets based on material of the fanfare.

Formal analysis of the fantasy shows it to be: A B A C A cods, or in rondo form. ('A' consists of the early sax motives, 'B' is the contrapuntal motive. 'C' is the vibe solo and wamp motive.)

C'ul the vibe son and varpp motive.

GRAIMATTON is a simple side whose treatment of GRAIMATTON is a simple side whose treatment of GRAIMATTON is a simple side where the side of the side

tind by the beam wines contrives imply executed by STUTTERS is a simple swinging tune which leads inside to the repetitive interruptions and unpredictable. In the repetitive interruptions and unpredictable repetitive interruptions and unpredictable repetitive interruptions and unpredictable repetitive interruptions and unpredictable repetitive interruptions and interruption of the repetitive interrup

AVAKIANAS BRASILEIRAS is a free composition, written in two parts connected by a dissonant harmonic and melodic foundation of minor seconds. The shorter first section, written for trumpets and carinet and base clarinet soles, is linear and somber in contrast to the choppy rhythmic second

sensier in contrast to the chopyr hybrine sevole. Drums open this section, setting a South American mood. The trumpted heighten the excitement and the modification of the section of the



## FOR MUSICIANS ONLY Dizzy Gillespie — Stan Getz — Sonny Stitt

First editions have an indefinable character about them that makes the valuable. Quite often the appellation is a misnomer and actually only serves to whet the appetite all the more and enhance demand. It's this je ne se quois, more aptly put as "that certain something" that invites attention by others than those with funds and fancy.

It's that way too with music and musicians, for if ever a band of shellac could reasonably be labeled "first or limited edition," this contribution by the Messrs. Getz, Stitt and Gillespie certainly is a valid applicant. And just as the cynics say "seeing is believing," then "music is hearing" seems equally apropos. On the theory that music was meant to be heard, and heard by any individual who chooses to listen, there have been few limited editions of any sort in the phonograph-record industry. Besides, facing up to it, it really isn't good business to limit the talents of such gentry as Stan Getz, Sonny Stitt and Dizzy Gillespie to only a chosen few.

In that respect, the title "For Musicians Only" might also be construed a misnomer. By no manner or means does it signify that only the musician is equipped to understand or appreciate the music contained herein, nor for that matter is the title meant to indicate that the sale should be limited to musicians. Far from it, because when the music is boiled down and the turntable has finally come to a halt, there are few we're sure who would question that this is fazz, a peak of compatibility, unison, inventiveness and imagination seldom expressed by any competent group of musicians.

Getz, Stitt and Gillespie are craftsmen, plainly and simply. They do not perform with reckless abandon nor conversely do they confine themselves by stringent rules and regulations. About the only requisite they do have is a standard they themselves set-perfection. And in the presentation of "For Musicians Only," there's a standard of perfection that can't be characterized by any mere stream of superlatives.

The effort here is to display two basic musical schools of thought, each however intertwined in the rudiments of jazz; swing and improvisation. "Be Bop" and "We" are the infant newcomers, while "Dark Eyes" and "Lover Come Back To Me" might be termed the octogenarians of jazz. Certainly the latter two have been played enough and by as many different groups of musicians as is imaginable. Yet both types of songs have a certain rapport with each other, and more importantly, the musicians have a wealth of rapport that welds the compositions into things of beauty.

Personnel: Dizzy Gillespie, Trumpet; Stan Getz, Tenor Sax, Sonny Stat, Alto Sax; John Lewis, Piano; Herb Ellis, Guitar; Ray Brown, Bass; Stan Levey, Drums.

The tunes are:

BE BOP WE There are few who will deny that Stan Getz, Sonny Stitt and Dizzy Gillespic are among the peers of their profession. Internationally recognized as the top tenor sax man of the 1950's, Stan Getz has continued to sow the musical seeds that reap rewards. Though it's not generally known, Getz started as a musician on bass, later switching to bassoon, and finally to sax. Historically, he's worked with more name bands and great musicians than others his age (30), numbering among them Jack Teagarden, Dale Jones, Bob Chester, Stan Kenton, Herbie Fields, Buddy Morrow, Benny Goodman and Jimmy Dorsey. It was during his service with the Woody Herman band in 1947 though, that Herman's "Four Brothers" sound was formed, the "Brothers" being Getz, Serge Chaloff, Zoot Sims and Herbie Steward (later Al Cohn). Getz is today recognized as one of the first post-war musicians to set a style that has largely been copied and carboned by many other fine musicians.

Sonny Stitt is a veteran disciple of the modernist school, starting with Dizzy in 1946. He's known far and wide as the possessor of great drive, superb individuality and excellent taste in his work. A winner of the Esquire New Star Award in 1947, Stitt has since continued to rate among the upper rung in all music polls. He's equally at home on tenor, baritone or alto sax, though it's alto that he favors in the main and which is heard in this album.

What can be said of Gillespie that truthfully hasn't been said before? Despie the fact that both Gillespie and Charlie Parker are argued about as the progenitors of modern jazz, it's generally recognized that each was interdependent upon the other in shaping the sounds of the new musical era. Gillespie's trumpet style hasn't been carboned simply because it can't be. A well schooled musician, a fine arranger, Gillespie began developing what was later to be known as bop as far back as his work with the swinging Mercer Ellington and Cab Calloway bands in 1939. It wasn't until 1945 however, after working with Benny Carter and Ella Fitzgerald, Charley Barnet, Lucky Millinder, John Kirby and later the big Billy Eckstine band of 1945, that Gillespie and bop began to be a household word. His influence on the sphere of music has been profound and much of the credit for bringing jazz to its present state as an international tour de force can be attributed to him.

"For Musicians Only" is the sort of album that can be enjoyed no matter what mood you're in. It's demanding of attention one moment; casual and relaxed the next; vital and vibrant and equally smooth and sophisticated. We're sure you'll agree.

DARK EYES LOVER COME BACK TO ME NASHBORO 7080 - STEREO

# THE WINNER dorothy love coates and the gospel harmonettes

THE WINNER • THEY WON'T BELIEVE • CANAAN STOP, TAKE A LITTLE TIME TO PRAY • LOVE LIFTED ME HOW MANY TIMES • SOMEBODY BIGGER THAN YOU AND I IN MY HOME OVER THERE • A PLACE OF REST



## THE WINNER

## DOROTHY LOVE COATES and the Gospel Harmonettes

Since they began their career in the deep Southland of Birmingham, Alabama, twenty-nine years ago, Dorothy Love Coates and the Gospel Harmonettes have traveled over this country spreading the gospel in song, Being from the South, their way was not always easy. Their travels were long and hard, and places of rest were few and far between, but the faith of these six were few and far between, but the faith of these six begole never wavered, and their courage never left them.

Doreshy Love Coates-writer, arranger, lead-vocalist, and manager of the group, has proven herself an able "general" in the service of the Lord. A truly dedicated individual who thinks of the capacity crowds that fill auditoriums, arrans, and churches across this nation, as God's sheep that must be fed-Dorothy has not of high won the hearts of millions of music-lovers, and some of the highest honors given any arists, but she has won the admiration and respect of her contemporaries. "Dorothy Love's" compositions feed the entire gospel field with music material.

The team of Dorothy Love Coates and Mildred Miller Howard have vocally given gopel music lowers some of the greatest recordings ever to touch a turntable. But in this album the Harmonettes are truly at their very best. They have reached into the bag of "foldie-goddies," mixed them with the "in-betweens and the new," and produced "the album" we feel is destined to be their revolution.

Sounding as fresh as they did in the 50's, the Gospel Harmonettes have combined their talents here. And they are presenting in this album, some of the wonderful songs that have already made their career a legend.

Listen to the Christian and the Sinner boast and bet on which of them serves the greater "master" in Dorothy's rendition of the "Winner," Willie Mae takes the vocal and offers help and hope to the wayward by explaining the infinite mercy of God in "How Many Times"

Mildred reaches a new dimension. In a wistful tone that gently tugs the heart, she presents her first solo. And the beautiful vocal treatment she gives the old standard "In My Home Over There" is sheer listening pleasure.

To give the listener a taste of pure "gospel" as it was in the beginning, Dorothy and her sister Lillian team up. They set their sights in the Heavenly sphere where the "angels keep singing and the joy-bells are ringing" as they waxed the ever popular "Canaan."

The surprising voice of Cleo Kennedy turns the tide and starts us back toward the present with a rendition only Cleo could give, "Somebody Bigger Than You and

Tapping into her reservoir of "soul" Dorothy keeps us moving forward with "Love Lifted Me." We suddenly find ourselves back with the times as she tells us with pain and sorrow in her voice-pain that the Prophets of old must have felt when they couldn't get men to repent of their sins-"Lord, They Won't Believe Me.". Listen as this great artist gives this one a special treatment with her unique touch on the piano. We predict this one will be going places.

Joe Washington, who served the Gospel Harmonettes as pianist for five years during the 50's, and whose golden touch on the organ has accompanied some of the greatest talent of our time, accompanied the Harmonettes on two of their greatest albums "Till My Change Come" and "The Separation Line." Joe returned to his "girls" (his pet name for the group" in October 1969 and served as organist for that month. While the group was in rehearsal for the recording session for this album, loe passed from this life in Birmingham, Alabama, on November 5, 1969. But loe had introduced a song to the group, and although their grief was still fresh when they recorded this album, Joe's "girls" recorded his song as a memorial to their wonderful accompanist and dearly beloved friend. Mildred takes the vocal on "A Place of Rest" written by the late and great loe Washington.

"Take A Little Time To Pray" has the rocking beat and the tricky rhythm identified today as "5oul." Delivered in true Dorothy Love style, this song has the heavy ring of the "Now Sound." In this album Dorothy Love Coates and the Gospel

In this adult brothing the case and the especial that the Harmonettes have combined their artistic talents. And they not only thrill the listener with beautiful maying the but they are paying tribute to some of the gospel giants of yesteryear who planted the seeds that became the roots of gospel. These roots, carefully cultivated by the many different talents in the gospel family, have grown and branched out into the "Soul" music of today.

Because they are not "just" artists, but deeply religious people as well, this talented group, in this album, has done the kind of thing that has endeared them to the heart of America. In true Harmonette style they intended to take us back to the "pure gospel roots," then bring us forward in time to modern-day "Soul."

Listen to this album, and I'm sure you will agree, that's just what they did.

-M. L. Caffey

#### NASHBORO 7080 STEREO

Side 1

THE WINNER

IN MY HOME OVER THERE

ITRADITIONAL

HOW MANY TIMES

SOMEBODY BIGGER THAN

YOU AND I ARRANGEMENT, DOROTHY LOVE COATE

STOP, TAKE A LITTLE TIME TO PRAY

DOROTHY LOVE COATES EXCELLORED MUSIC CO B

Side 2

CANAAN

(ARRANGEMENT, DOROTHY LOVE COATES

A PLACE OF REST

THEY WON'T BELIEVE

IDOROTHY LOVE COATES, EXCELLOREC MUSIC CO BMI

LOVE LIFTED ME

ARR DOROTHY LOVE COATES SMITH-ROW.



A GOSPEL PRODUCTION OF SHANNON WILLIAMS Recording: WOODLAND SOUND STUDIO Cover Photo: JEANETTE W. RABOLD Album Design: DAN QUEST ART STUDIO EDOM THE

ORIGINAL MOVIE SOUNDTRACK



# SHRIOTINGS

## THE SCARLET CLAW

...starring Basil Rathbone and Nigel Bruce







Copyright 1944 by Universal Pictures

#### SYNOPSIS

The mysterious reappearance on the fog-shrouded Canadian marshes of the 100-year-old legendary monster of La Morte Rouge, a village near Quebec, brings great fright to the townspeople.

The body of Lady Penrose (Gertrude Astor) is discovered in the church vestibule, her throat torn in the manner characteristic of the killer. News of the tragedy is communicated to Lord Penrose (Paul Cavanagh), who is attending a meeting of the Royal Canadian Occult Society in Ouches.

Sherlock Holmes (Basil Rathbone) and his good friend, Doctor Watson (Nigel Bruce), also present at the meeting, doubt Lord Penrose's theory of psychie phenomena as being the basis of the crimes committed by the murderous La Morte Rouge apparition. Cancelling their return to London, the great detective and Watson visit the seene of Lady Penrose's tragic death.

Holmes seeks information from Sgt. Thompson (David Clyde), town constable, and in searching the treacherous marshes, narrowly escapes ghastly death himself at the monster's hands

Further clus sought at the tavern of Emile Journet (Arthur Hohl), who lives alone with his beautiful young daughter, Marie (Kay Harding), bring a sense of inexplicable danger. Journet disappears, and deadly strokes are directed in rapid succession at Marie and Judge Brisson (Miles Mander), a retired jurist who lives in mysterious solitude nearby.

Working fast, Holmes contrives a clever trap for the diabolical killer, who is revealed in a startling climax on the marshes.

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**PUERTO RICO** SANTO DOMINGO **ECUADOR** COLOMBIA PERU **ARGENTINA** MEXICO **COSTA RICA** CHILE





STEREO LPK32615

# el alma de los pueblos

Todos los pueblos tienen distintas formas de expresar sus alegrias. Por ejemplo el amor, que es un sentimiento universal, tiene en cada rinconcito de la tierra su manera especial de saber llegar al corazón de la persona amada.

Cuando recordamos el nuestro, lo consideramos más apasionado que los demás por que es el amor de nuestra tierra, es el que vimos florecer en nuestras campiñas y en nuestras ciudades. Es el amor y el alma de nuestro pueblo.

Con la música pasa igual. Ella nos identifica extraordinariamente con el sentir Patrio. Cada melodia que aprendimos desde muy pequeños, aquella que cantabamos al atravesar la vereda o el camino real, aquella que bailabamos abrazados al ser más querido y deseado, la que representó para nosotros Escudo y Bandera, Cielo y Brisa, esa la llevamos muy prendida en nuestros corazones por que ella es el alma de nuestro pueblo.

XIOMARA ALFARO mujer que toda ella es música y mensaje, que con su voz privilegiada se ha especializado siempre en cantar amorosamente para deleite de nuestros oidos, ha seleccionado en este L.P. un grupo de melodías del más sentido folklore de cada país y nos lo ofrece en bandeja de plata, para que cada uno de nosotros, al escucharlas, se nos oprima el corazón y se produzca esa feliz lágrima oculta del recuerdo.

Gracias XIOMARA ALFARO, por que recordar es vivir de nuevo.

OSVALDO FARRES

### LADO A

1. VOY POR EL MUNDO CANTAN-DO

(Rosendo Rossell)

2. ANGUSTIA.

(Mario Cavagnaro)

- 3. MEJORANAS PANAMEÑAS.
  (R. Benitez J. Hernandez)
- 4. LA TIERRA DONDE SE NACE
- 5. ARPA

(Eduardo Serrano)

+6. POUTPORRI PANAMEÑO

(Arr: Rafael Benitez)

### LADO B

- 1. NOSTALGIA MEJICANA
- 2. MIS CINCO HIJOS
- 3. PIEDRA Y CAMINO
  (Atahualpa Yupangui)
- + 4. BAILA CATALINO
  (Joseito Mateo)
- 5. YO VENDO UNOS OJOS

(Tradicional Arr: R. Benitez)

- 6. PASIONAL
- (Enrique Espin Yepes)

  7. BESAME MORENITA

(Alvaro Dalmar)

LPK32615 STEREO

umba — MANY RAMOS Arpa — MAXIMO BRICEÑO INGENIERO JOE CYR — VARIETY STUDIO

Plano-Producer arregios — RAFAEL BENITEZ Guitarra — JORGE RENAN

Bajo y cuatro Venezolano — CUCHO MARTINEZ Guitarra Eléctrica — PAUL METZKE Trompeta — PEPE DURAN Drums — LENY CALDERON

Arte y Diagramación: MARIO MIRANDA

## RAM RECORDS

BARON AND THE RAM BAND

© P 1983

**RAM/004A** 

TRINIDAD CARNIVAL
(Gabriel Williams)

## RAM RECORDS

BARON AND THE RAM BAND

© P 1983

**RAM/004B** 

PORTRAIT OF TRINIDAD

(Mighty Sniper)



### # SS00 2

Produced by:

©(P)1993

Made in England

KAROO 2' STEREO

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### RECORD



Distributed by JET STAR 155 Acton Lane Park Royal London NW10 Tel 081-961 5818 KARAOKE RECORD 071-274 6839

## DONT WALK AWAY

Copy Right

**BARBRA FRANCIS** 



# SS00 2

Produced by: L.Briscoe

©(P)1993

Made in England
KAR00 2
STEREO
45 RPM

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RECORD



Distributed by JET STAR 155 Acton Lane Park Royal London NW10 Tel 081-961 5818 KARAOKE RECORD 071-274 6839

MY GUY

Copy Right

BARBRA FRANCIS





4714 Church Avenue

SIDE A

**WENDIS 3034** 

Brooklyn, N.Y. 11203

(718) 282-7709 282 - 7842

TELEX 4973708WORLDUI

Produced & Arranged By: Blackbeard & Dennis



PERFIDA (Adapted)

PAM HALL

Made in U.S.A.

Brooklyn, New York

Marketed By: Distributed By:

World Enterprise Records
World Enterprise Records

4714 Church Avenue Brooklyn, N.Y. 11203

(718) 282—7709 282—7842

TELEX 4973708WORLDUI



Produced & Arranged By: Blackbeard & Dennis



COME IN A DIS (E. Wilson & P. Hall)

PAM HALL

SIDE AA WENDIS 3034



FULLIUM 1113

Made in U.S.A.
Brooklyn, New York

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(W. Morris)
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TON VP RECORDS.

Produced by "Rankin" fo Top Ran

> Records Ltd Montego Bay Tel: 952-1216

MADE IN **JAMAICA** 

SIDE 2

# TOP BRANK

Produced by: E. J. Robinson for Top Rank Records Ltd., Montego Bay Tel: 952-1216



Made in Jamaica Distributed by:

Dynamic Sounds Recording Co. Ltd. 15 Bell Rd., Kingston 11.

UNAUTHO

INSTRUMENTAL VERSION

STRICTLY

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The sone protected under copyright law of the Over Again







DISCO 45 UNCLE SAM COUNTRY (N. PHILLIPS/HARRY JOHNSON)

(c) 1985 Sunset Record

(p) 1985 Cari-Blue Music

SIDE A 12" 45 R.P.M. Time: 8.05

Echo Minott
Produced by Big J
Recorded at Harry J. Recording Studio,
Kgn. Jamaica.
Engineer: Sylvan Morris
Made in Jamaica



DISCO 45 NIGHT RIDER (HARRY JOHNSON)

(c) 1985 Sunset Record (p) 1985 Cari-Blue Music

SIDE B 12" 45 R.P.M. Time: 7.20

Ugli-Man
Produced by Big J
Recorded at Harry J. Recording Studio,
Kingston, Jamaica.
Engineer: Sylvan Morris
Made in Jamaica

Starlin SIDEA MADE IN JAMAICA Prod. B. Freddy M. Exec. Prod. Tommy Co. 8 Star 002 (P) 1987 (C) 1987 **OH MARCUS** 

(F. McGregor) REDDY McGREGOR



Prod. by:
Freddy McGregor
Exec. Prod.
Tommy Cowan
FREI

MARCUSVERSION

(C) 1987

(F. McGrepr)

FREDDY McGIEGOR



UNAUTHORIST. Exec. Producers: & Tad Dawkins, Jr.

PREDDY MC

Marketed by Reggae Music Freeport, N.Y. 11520

Under licences from Tad A. Dawkins Esq.



Produced by Tad Dawkins Exec. Producers: Tad Dawkins & Tad Dawkins, Jr. SIDE B

NAME AND VERSION

Marketed by Reggae Music USA Inc.
Freeport, N.Y. 11520

Under licences from Tad A. Dawkins Esq.

Unwauthoristic Company of the Compan







A MIKEY
"KARAT"
JARRATT
PRODUCTION

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produced by MIKE JARRETT

Side A
Young Africans
(George Narcisse)
Scion Sashay Success



A MIKEY
"KARAT"
JARRATT
PRODUCTION

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produced by MIKE JARRETT

Side AA
Settle Them A Settle
(George Narcisse)
Scion Sashay Success

# - Hit bourge

CHANNEL ONE RECORDS

Distributed and Manufactured by HIT EOUND MFR., INC. 5-10 - 47th Road L. İ. City, N.Y. 11101 Ph. (718) 361-9653 © Ø 1985



Distributed in Jamaica by CHANNEL ONE 29 Maxfield Avenue Kingston 13, Jamaica, W.I. Ph. 1-809-92-38792 Unauthorized Copying Is Prohibited

IN MY TIME (Adapted) JJ 234A JENNIFER LAURA

# AHIT BOUNG

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Distributed in Jamaica by CHANNEL ONE 29 Maxfield Avenue Kingston 13, Jamaica, W.I. Ph. 1-809-92-38792 Unauthorized Copying Is Prohibited Joe Frasien

Made in Jamaica

Prod. by: Lloyd Campbell, Brian Thomas





Side One

GOT TO COME BACK

(D. STEWART)

Tyrone Taylor

Tyrone Taylor

PECORDING IS STRICTLY

ORDING IS STRICTLY

Made in Jamaica Prod. by Lloyd Campbell, **Brian Thomas** 





Side

SOLID GOLD

SOLID GOLD
Robbie Lyn

Robbie Lyn

ARCORDING IS STRICTLY PROPERTY OF THE PROPE





SW-0021



SIDE A

### **CRYING FREEDOM**

(E. D. Robertson)

**EULA-LEE** 

Produced by B. Robertson



SW-0021



SIDE B

**ILL BE YOUR GIRL** 

(E. D. Robertson)

**EULA-LEE** 

Produced by B. Robertson

X-MiX Subscriptions Telephone: 617.661.9640

SIDE ONE

33 1/3 RPM



## Project X - DISC ONE

1. Untown Anthem (4:48/102 bpm)
Naughty by Nature/MCA Records
X-Mixed by Armand Van Helden

2. We Got A Love Thang (5:36/120 bpm) CeCe Peniston/A&M Records X-Mixed by AV8

3. Jump (5:25/104 bpm) Kris Kross/Columbia Records Kris Kross/Columbia Records
X-Mixed by AV8

X-Vixed by AV8

For Promotional Use

Not for Commercial Sales

For Promotional Use

X-MIX Subscriptions Telephone: 617.661.9640

OWT JOIL

33 1/3 RPM











- 1. Twilight Zone (5:00/130 bpm) 2 Unlimited/Radikal Records X-Mixed by AV8
  - 2. Club Lonely (6:00/124 bpm)
    Lii' Louis/Epic Records
    X-Mixed by AV8
- 3. Strobelight Honey (5:28/116 bpm)
  Black Sheep/Mercury Records
  X-Mixed by Felix Sama For Promotional II. . Not for Commercial Sole Al Robb Reserved by Chicago Land Attists

X-Mix Subscriptions Telephone: 617.661.9640

SIDE ONE

33 1/3 RPM



## Project X - DISC TWO

1. Jump Around (4:22/106 bpm)
House of Pain/Tommy Boy Records X-Mixed by AV8

2. Rhythm is A Dancer (5:27/125 bpm) (The '93 Hardhouse Mix) Snap/Arista Records X-Mixed by Lenny Bertoldo, Dustin Kincaid and Neil Petricone

3. Rump Shaker (4:05/104 bpm)
Wreckx n' Effect/MCA Records
X-Mixed by Armand Van Heiden

Not for Commercial Selection of Comme

K-Mix Subscriptions Telephone: 617.661.9649

OWTFOLL

33 1/3 RPM



## Project X - DISC TWO

1. Funkytown (4:48/122 bpm) Lipps, Inc/Casablanca Records X-Mixed by Omar Santana

2. I'm Gonna Get You (5:26/126 bpm) (The Mindwarp Mbx)
Bizzare, Inc/Epic Records
X-Mixed by Debo & Dekkard for Mindwarp Productions

3. It's Gonna Be A Lovely Day (5:41/121 bpm)
Soul System/Arista Records
X-Mixed by AV8

For Promolional Use

Not for Connected and Arists

For Promolional Use

# ALPINE

AR-2131-B

Manaster Music BMI Time: 5:14 PART I



Arranged by Ray Jones & Astor Forman 331/3 RPM STEREO

### **HOW MANY?**

(A. Forman)

ASTOR & THE PEACEMAKERS

**© 1989** 

## ALPINE

**RECORDS** 

AR-2131-A
Manaster Music
BMI
EDITED VERSION
Time: 3:40
PART II VERSION
Time: 5:04



Arranged by Ray Jones & Astor Forman 331/3 RPM STEREO

## **HOW MANY?**

(A. Forman)

**ASTOR** 

& THE PEACEMAKERS

© 1989

## OLUMB!

#### BLUE ROSE

ROSEMARY CLOONEY and DUKE ELLINGTON and his ORCHESTRA

- HEY BABY -D. Ellington-
- SOPHISTICATED LADY -L. Mills-Parish--D. Ellington-
- ME AND YOU -D. Ellington-

(JCL 17)



PRL 5003



- 4. PASSION FLOWER -Strayhorn-Featuring JOHNNY HODGES
- 5. I LET A SONG GO OUT OF MY HEART -I. Mills-Nemo-Redmond-D. Ellington-
- 6. IT DON'T MEAN A THING (If It Ain't Got That Swing) -I. Mills-D. Ellington-

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LONG . MADE BY



PLAYING KAWASALIVE

## COLUMBIA

#### BLUE ROSE

ROSEMARY CLOONEY and DUKE ELLINGTON and his ORCHESTRA

- 1. GRIEVIN'
  - -Strayhorn-D. Ellington-
- 2. BLUE ROSE
  - -D. Ellington-

(JCL 18)



PRL 5003



- 3. I'M CHECKING OUT-GOOMBYE
  - -Strayhorn-D. Ellington-
- I GOT IT BAD

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## DLUMBIA

**MATERPIECES** BY ELLINGTON

DUKE ELLINGTON and his ORCHESTRA

(XLP 5672)



PRL 5023



MOOD INDIGO

Vocal Chorus by Yvonne

-Ellington-I. Mills-A. Bigard-2. SOPHISTICATED LADY

Vocal Chorus by Yvonne

Vocal Chorus by Yvonne

-I. Mills-Parish-Ellington
-I. Mills-Parish-Ellington
-I. Mills-Parish-Ellington
-I. Mills-Parish-Ellington
-I. Mills-Parish-Ellington-LONG



PLAYING KANASALIAN





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## OLUMBIA

**MATERPIECES** BY ELLINGTON

DUKE ELLINGTON and his ORCHESTRA

(XLP 5673)



PRL 5023



- THE TATTOOED BRIDE
  - -Ellington-
  - 2. SOLITUDE
- -E. DeLange-I. Mills-Ellington-

TEL RICHTS RESERVED LONG. MADE BY Columbian Pand Trade Marks Reg.





## OLUMB!

### ALL TIME FAVORITES BY HARRY JAMES

HARRY JAMES and his ORCHESTRA

- CIRIBIRIBIN (They're So In Love) (Theme Song) -J. Lawrence-James- Based on Original Melody by A. Pestalozza
- SLEEPY LAGOON -J. Lawrence-Coates-



(JCL 11)



5017

- ONE O'CLOCK JUMP -Basie-
- TWO O'CLOCK JUMP James-Basie-Goodman-
- YOU MADE ME LOVE YOU (I Didn't Want

To Do It) -McCarthy-Monaco-

6. MUSIC MAKERS -James-

TIL RICHITS PESERVED

PLAYINE KINKSKIINE Columbia" (p) and Trade Marks Res LONG MADE BY

## JLUMB/

### ALL TIME FAVORITES BY HARRY JAMES

HARRY JAMES and his ORCHESTRA

- 1. THE FLIGHT OF THE BUMBLE BEE -Rimsky-Korsakov-Arr. James-Featuring Harry James-Trumpet
- CONCERTO FOR TRUMPET James -

(JCL 12)



PRL 5017



- DON'T BE THAT WAY -Goodman-Sampson--Parish-
- FLATBUSH FLANAGAN -James-
- SEPTEMBER SONG From "Knickerbocker Holiday" -Anderson-Weill-Arr . Conniff-
- SLEEPY TIME GAL -Alden-Egan-

'-Lorenzo-R. Whiting-Columbia" (p) and Trade Marks Reg. LONE

TEL RICHITS RESERVED

PLAYING KAMESALIAN



### Presents THE INK SPOTS GREATEST HITS

SPR 33 1/3 RPM



MSM 35051 Side One

IF I DIDN'T CARE
I'LL GET BY (AS LONG AS I HAVE YOU)
THE GYPSY
IT'S A SIN TO TELL A LIE
MY PRAYER
STREET OF DREAMS
I DON'T STAND A GHOST OF A CHANCE
DON'T GET AROUND MUCH ANYMORE
I'LL NEVER SMILE AGAIN

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 Manufactured by MCA Records, Inc.
 70 Universal City Plaza Universal City, Calif. 91608
 Distributed by THE GOOD MUSIC RECORD CO.
 352 Evelyn Street
 Paramus, New Jersey 07652



### Presents THE INK SPOTS GREATEST HITS

SPR 33 1/3 RPM



MSM 35051 Side Two

TO EACH HIS OWN
WE THREE (MY ECHO, MY SHADOW AND ME)
I DON'T WANT TO SET THE WORLD ON FIRE

MAYBE
I COVER THE WATERFRONT
DO I WORRY?
YOU WERE ONLY FOOLING (WHILE I WAS
FALLING IN LOVE)
WHEN THE SWALLOWS COME
BACK TO CAPISTRANO
ALWAYS

1983 MCA RECORDS, INC.
 Manufactured by MCA Records, Inc.
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yvette michele

Dj Keep Playin

house mixes by

HEX HECTOR

original versions from the album

My Dream
IN STORES NOW!



FRANCHISE

www.loud.com

RDAB-65359-1

## OLUMBIA

WHAT'S NEW?

TEO MACERO and his ORCHESTRA

- 1. NEALLY
- **ADVENTURE**

(JCL 37)



PRL 5024



- HEART ON MY SLEEVE
- 24 + 18 +
- 5. T. C. 'S GROOVE
- SOUNDS OF MAY

PLAYING KNAST JAF TES PICETAL LONG PER NIPPO Columbia, Dand D Trade Warks Ked.

### OLUMBIA

### WHAT'S

**BOB PRINCE** and his ORCHESTRA

- **FANFARE AND FANTASY**
- GERMINATION

(JCL 38)



PRL 5024



- **GROUND BASE**
- **AVAKIANAS BRASILEIRAS**

PLAYING LAWASKING PLE PLEATS RESERVED ONG MADE BY PVE LONGING WORKS, (D) and (D) Trode Works, (D)





### FOR MUSICIANS **ONLY**

DIZZY GILLESPIE STAN GETZ SONNY STITT

TON PECOPOS A DIVISION OF METRO-GOLDWYN-MAYER, INC. Mede IT. S. P.

BE-BOP (Gillespie) Leeds Music Corp.

2. WE (Woods-Sherman-Tobias) Shapiro, Bernstein & Co. Inc.

(ASCAP)

Under the personal supervision of Norman Granz)



### FOR MUSICIANS ONLY

DIZZY GILLESPIE STAN GETZ SONNY STITT

TON V-8198 B (50,227)

A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made IN J. S. P.

- 1. DARK EYES (P. D.)
- 2. LOVER COME BACK TO ME (Hammerstein II-Romberg) Harms, Inc. (ASCAP)

Under the personal supervision of Norman Granz)

# SIDE ® ONE

The World Record Club Ltd

STEREO

SWB01-2295 ST 764

331

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Made in Great Britain.



# RECORD JUDY GARLAND AND LIZA MINNELLI "LIVE" AT THE LONDON PALLADIUM

- 1. Overture: Over The Rainbow; Never Will I Marry; What Now, My Love; Liza (All The Clouds'll Roll Away); The Travelin' Life; Smile; The Man That Got Away.
- 2. The Man That Got Away.
- 3. The Travelin' Life.
- 4. Gypsy In My Soul.
- 5. Hello Dolly!
- 6. Together.
- 7. Medley: We Could Make Beautiful Music: Bob White (Whatcha Gonna Swing Tonight?)

Orchestra Conducted by Harry Robinson

Cop. Con.



**STEREO** 

SWB02-2295

ST 764

331

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# RECORD 1 JUDY GARLAND AND LIZA MINNELLI "LIVE" AT THE LONDON PALLADIUM

- 1. Medley: Hooray For Love; After You've Gone; By Myself; S'Wonderful; How About You; Lover Come Back To Me; You And The Night And The Music; It All Depends On You. 2. Who's Sorry Now?
- 3. Smile.
- 4. How Could You Believe Me When I Said I Loved You When You Know I've Been A Liar All My Life
- 5. What Now My Love

Orchestra Conducted by Harry Robinson

Cop. Con.

## SIDE & ONE &

The World Record Club Ltd

STEREO SWB03-2295

ST 765

331/3

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### RECORD 2

### JUDY GARLAND AND LIZA MINNELLI "LIVE" AT THE LONDON PALLADIUM

- 1. Medley: Take Me Along; If I Could Be With You One Hour Tonight; Tea For Two; Who?; They Can't Take That Away From Me; By Myself; Take Me Along; My Mammy.
- 2. Make Someone Happy.
- 3. Pass That Peace Pipe.
- 4. The Music That Makes Me Dance.
- 5. Medley: When The Saints Go Marching In; He's Got The Whole World In His Hands

#### Copyright Control

Orchestra Conducted by Harry Robinson



### WRC

The World Record Club Ltd

**STEREO** 

SWB04-2295

ST 765

331

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RECORD 2

### JUDY GARLAND AND LIZA MINNELLI "LIVE" AT THE LONDON PALLADIUM

1. Never Will I Marry.

2. Encores. Swanee; Chicago; Over The Rainbow; San Francisco

**Copyright Control** 

Orchestra Conducted by Harry Robinson



Record No. **NBST 7080-A** 



### THE WINNER DOROTHY LOVE COATES AND THE GOSPEL HARMONETTES

- (Dorothy Love Coates-Excellerec Music-BMI)
- 2. IN MY HOME OVER THERE
- **HOW MANY TIMES**
- SOMEBODY BIGGER THAN YOU AND I
- 5. STOP, TAKE A LITTLE TIME TO PRAY 1011 Woodland St., Nashville, Tennesse



Record No. NBST 7080-B

STEREO

### THE WINNER

DOROTHY LOVE COATES AND THE GOSPEL HARMONETTES

- 1. CANAAN
- 2. A PLACE OF REST (Joe Washington-Excellerec Music-BMI)
- 3. THEY WON'T BELIEVE (Dorothy Love Coates-Excellorec Music-BMI)
- 4. LOVE LIFTED ME

Woodland St., Nashville, Tennessee



M55420



SIDE 1 TIME-31:10

SHERLOCK HOLMES and THE SCARLET CLAW

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SIDE 2 TIME—31:26

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### XIOMARA ALFARO EL ALMA DE LOS PUEBLOS

KLP-32615 LADO A



**STEREO** 

1, VOY POR EL MUNDO CANTAN-DO (Rosendo Rossell)

2. ANGUSTIA (Mario Cavagnaro) 3. MEJORANAS PANAMENAS (R. Benitez-J. Hernandez) 4. LA TIERRA DONDE SE NACE (D.R.) 5. ARPA (Eduardo Serrano)

6. POUTPORRI PANAMEÑO (Arr.: Rafael Bénitez)

Arranged-Produced and conducted by Rafael Benitez



### XIOMARA ALFARO EL ALMA DE LOS PUEBLOS

KLP-32615 LADO B



**STEREO** 

1. NOSTALGIA MEJICANA (Jose Lopez Alavez)

2. MIS CINCO HIJOS (Osvaldo Farres)

3. PIEDRA Y CAMINO (Atahualpa Yupangui)

4. BAILA CATALINO (Joseito Mateo)

5. YO VENDO UNOS OJOS NEGROS (Trad., Arr. R. Benitez)

6. PASIONAL (Enrique Espin Yepes)

7. BESAME MORENITA (Alvaro Dalmar)

Arranged-Produced and conducted by Rafael Benitez







HOME VIDEO F5 25043



VHS Mi-fil STEREO



STEP IN THE ARENA

Approximate length: 20 Minutes

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#### POLYGRAM MUSIC VIDEO

JAMES BROWN
"Live In Berlin"
TRT: 56:53

CATALOG #: 080 847 - 3



### POLYGRAM MUSIC VIDEO

JAMES BROWN
"Live In Berlin"
TRT: 56:53

CATALOG #: 080 847 - 3







SIR MIX-A-LOT

TRT: 45:55

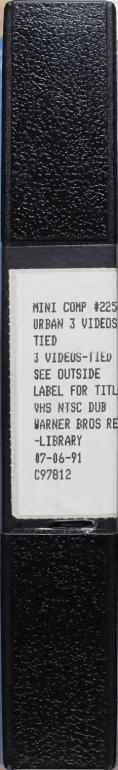


MINI COMP \$225 URBAN 3 VIDEOS TIED

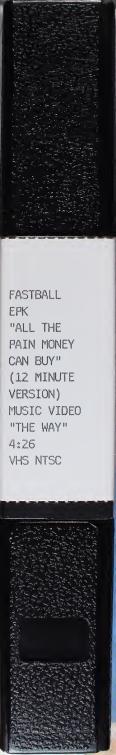
1. BIZ MARKIE "WHAT GOES AROUND COMES AROUND"
FROM THE COLD CHILLIN'/WARNER
BRUS, ALBUM (I NEED A HAIRCUT)
COLD CHILLIN' RECORDS

2. RAYMONE CARTER "THE WAY YOU LOVE HE" 4:15
FROM THE REPRISE ALBUM
(RAYMONE CARTER) REPRISE RECORDS

3. Q.D.III SOUNDLAB "PRESS KIT" QUEST RECORDS
VHS NTSC DUB
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EPK
"ALL THE PAIN MONEY CAN BUY"
(12 MINUTE VERSION)
MUSIC VIDEO "THE WAY" 4:26
VHS NTSC
HOLLYWOOD RECORDS
06/03/98
W0#92586





MUSIC VIDEO "THE WAY" 4:26





# FOO FIGHTERS "Learn To Fly"

Director: Jesse Peretz From The Album: There Is Nothing Left To Love www.foofighters.com

rt/4:36

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No one understood what he felt for Mary.

No one cared until the night she went out walking alone,

And never came home...



"Hazard"

Caputol.

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hrysalis Records, Inc. 1986

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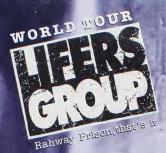
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Somebody's Crying
Paris: The Devil Made Me Do It
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"How it really is in prison is portrayed in nightmarish detail as an unending bad dream of pressure, pain, and danger."



Directed by: Penelope Spheeris



## 66

Featuring The Videos:

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SUCKERS EDIT

NIGHT-MARE MAN

Interviews

RAHWAY OUT-TAKES



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is the first rap music

LIFERS GROUP project to be recorded inside a prison, and performed entirely by prisoners. Using hiphop to reach more young minds than their Juvenile Awareness Program (formerly known as "Scared Straight") ever could, the goal remains essentially the same, as stated in the Lifers' credo: "Learn at the expense of sorrow. Help keep our membership low. Help save tomorrow's minds from crime today.' BASIC reality. Artist royalties benefit the LIFERS GROUP Juvenile Awareness

Program.



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THE LIFERS

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#### WORLD TOUR Rahway

Prison, that's it

Approximate Running Time: 30 Minutes

VHS.HI-FI STEREO

ON LINEAR TRACK

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POLYGRAM RECURDS

MARTHA'S VINEYARD

INTRODUCTION

"OLD BEACH ROAD"

'MORE OF THE SAME' 10:00

9/21/90







MARTHA VINEYARD
INTRODUCTION
OLD BEACH ROAD
10:00





### CREATING AWARENESS FOR CHILD ABUSE

"The Eleventh Commandment" video featuring Collin Raye

> :30 PSA for Childhelp USA featuring country music artist Collin Raye



### CREATING AWARENESS FOR CHILD ABUSE. "The Eleventh Commandment" video & :30 PSA for Childhelp USA featuring country music artist Collin Raye





INDIA ARIE "VIDEO" 3:51 MOTOWN RECORDS





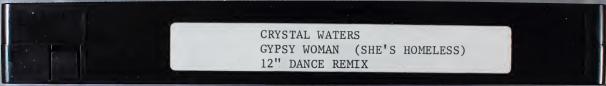
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GYPSY WOMAN (SHE'S HOMELESS)

12" DANCE REMIX

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"ALL THE
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CAN BUY"
(12 MINUTE
VERSION)
MUSIC VIDEO
"THE WAY"
4:26
VHS NTSC



# WORLD TOUR Rahway

Prison, that s it

Approximate

Running Time:

Minutes,

VHS HI-FI STEREO

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10119-5



MARTHA VINEYARD
INTRODUCTION
OLD BEACH ROAD
10:00